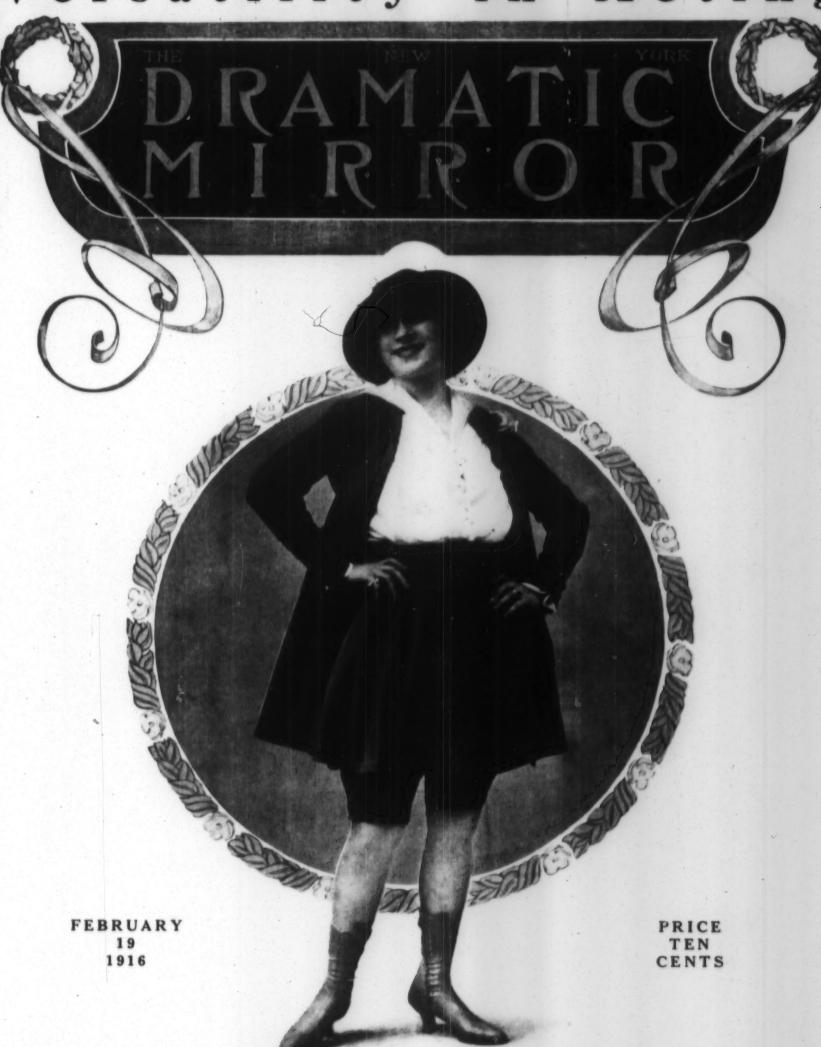
Versatility in Acting

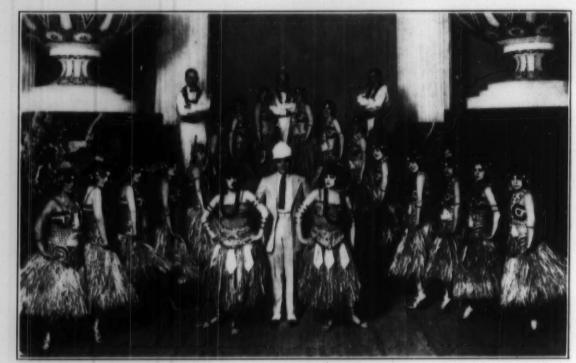


JOSE COLLINS

Drama-Vaudeville-Motion Pictures



John Daly Murphy as Abel Buchter in "Erstwhile Susan" attempts to show Mrs. Fiske as Juliet Miller that he too is versed in city ways.



Watte, N. Y.
A colorful and picturesque ensemble in the "Ziegfeld Midnight Frolic" in which Oscar Shaw, the Dolly Sisters and the chorus sing of the fascination of Hawaii.

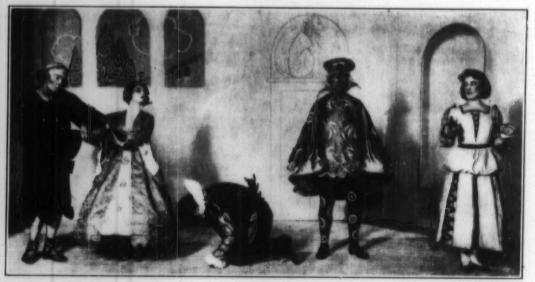


White, N. Y.
Elsie Ferguson as Margaret Schiller in the play of that name accuses Norman Trevor as Sir Robert Temple,
the prime minister, with the destruction of her people.





Eric, a representative actor in standard roles, who been engaged to support Sir Herbert Tree in his Shal can season. For the past two seasons Mr. Eric has be playing under the management of Granville Barker.



White, N. Y.

A feature of the Washington Square Players' latest programme is a whimsical pantomime called "The Red Cloak." From left to right the players are: Glenn Hunter, Florence Enright, Roland Young, Charles Edwards and Mary MacKinnon.



DRAMATIC MIRROR



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VERSATILITY IN ACTING

By Louis R. Reid

HEN recently an announcement was heralded along the Rialto that Oliver Morosco was to produce in New York Avery Hopwood's honeymoon farce, "Sadie Love," with Pedro de Cordoba in the leading masculine role, theatrical wiseacres gathered at the curb and stated authoritatively that "it couldn't be done. De Cordoba may be excellent in Shakespeare or in romantic drama," they said, "but in farce? Never! Another play will be ruined by miscasting."

But Mr. Morosco stuck to his original plan. He would show incredulous Broadway that he possessed in Mr. de Cordoba a farceur who, by the inimitable seriousness with which he played his fun, could encroach upon the sacred domains of William Collier or Charles Hawtrey. That his judgment was not mistaken is proven by the glowing notices which Mr. de Cordoba's performance has received from the press.

To learn what methods and schools of training are essential to the development of a versatility that permits one to play such a variety of roles (in the last two years Mr. de Cordoba has appeared in Greek and Shakespearean tragedy, light comedy, musical comedy, farce and motion pictures), I recently called on the actor in his dressing-room at the Harris Theater.

He was making up as the temperamental Prince Luigi, the Italian nobleman whose honeymoon is rudely interrupted by an old admirer.

"How have I developed versatility?" he repeated my question. "Probably through a rigorous stock training. You know, upon my graduation from the American Academy of Dramatic Arts some years ago, I acted in a Hoboken stock company for several weeks, playing all kinds of parts, from deepdyed villains to heroes of the most invincible mould. You may jeer Hoboken all you want," he laughed, "but it has been of assistance to me.

"I don't want you to think, however, that I place a stock training above every other factor toward stage success. On the contrary, I believe that too much of stock is harmful. I have made a practical test of it and I am satisfied with the result. Of what value is a characterization if one is not to penetrate beneath the surface of the character? This penetration is impossible when playing in a stock company. You have no time to study and analyze the character you are to play, to acquaint yourself with his philosophy of life. If you are letter-perfect in your lines you consider yourself fortunate. Consequently, one is able to give but a casual performance, a 'bread-and-butter' performance, so to speak.

"If you'll allow me to be pessimistic for a moment," he continued, "one trouble with present-day acting is this tendency to give casual, superficial performances. We allow ourselves to become lazy, to follow the lines of least resistance, to look upon our engagement merely as a means of making a living. As a result our impersonations suffer in spontaneity, in accuracy of delineation, in that sacre few which the French call inspiration."

I asked Mr. de Cordoba what type or role is the most difficult to play.

most difficult to play.
"The farcical," he answered abruptly. "I have

never worked as hard as in my present part. To enact farce most successfully one must play with deadly seriousness. Half the effect is gone once you begin to enact your part lightly. The constant strain to maintain this mock seriousness is, of course, exhausting, since you have no outlet for your emotions in either tears or laughter. In this particular farce, however," he added, "I have occasional romantic moments that come as a great relief. Naturally, I welcome them heartily."

Mr. de Cordoba told how he happened to choose the stage for his profession.

"As a youngster," he said, "I had some talent with the violin. Perhaps I inherited it. At any rate, my tastes were directed along musical channels. I became a devoted patron of Henry W. Savage's Castle Square Opera company at the American Theater. I wanted to be an opera singer. My voice, a deep bass, was resonant enough, but the more I attended the operas the more I began to notice that the bass roles were always old men or fat kings. I would not be an old man or a fat king, so I turned my attention to the drama and enrolled as a student at the American Academy of Dramatic Arts."

He sketched his career from the early days of his Hoboken engagement.

"Upon leaving stock I joined Sothern and Marlowe, with whom I played Shakespearean roles. It was a most valuable experience for me. To be associated with them was to develop one's artistic sensibilities, so efficient were they in discovering latent talent in others, so potent was the charm of their personalities. Following a season on tour with John Griffith, I was engaged for the New Theater company, with which I played a number of important parts, among them being Prince Bellidor in 'Sister Beatrice' and Fire in 'The Blue Bird.'"

. The actor related an amusing incident of his engagement for the role of Fire.

"One morning during the try-outs for parts in 'The Blue Bird' Mr. Ames asked me to come up to the rehearsal room at the top of the theater. Not knowing what was in store, I accompanied him. Reaching the room we found George Foster Platt and other directors in earnest consultation, and several applicants ranged about the walls. 'De Cordoba,' said Mr. Ames to me, 'we're having a difficult time finding someone suitable for the part of Fire. We've tried out over forty applicants of all types, from acrobats to professional dancers. The acrobats are agile enough and the dancers graceful enough, but they in no way suggest fire; they lack imagination for the most part. As for the actors, they bring plenty of imagination, but they are wanting in grace and agility. Let us see what you can

"Naturally," as Mr. de Cordoba explained, "I was completely flabbergasted at the request. Nevertheless, I walked out to the middle of the door and, to a piano accompaniment, gave my interpretation of fire. It was really a moment of inspiration. I forgot my unsuccessful competitors and leaped and pirouetted as I imagined flames were in the habit of doing. When I finished Mr. Ames congratulated me and said no further search for Fire was necessary.

"Upon the conclusion of the New Theater season I played a number of Broadway engagements. Then I joined William Faversham's company, succeeding Frank Keenan as Cassius in "Julius Cæsar." I was always fond of the role of Cassius. In spite of his unattractiveness, he is a sympathetic character and his death is a genuinely beautiful scene. My next engagement was with Margaret Anglin, with whom I played in the Wilde revivals. Then came a brief season as a Filipino in 'Ninety in the Shade.' Last Summer I journeyed to the Pacific Coast to play a screen engagement with the Lasky Film Company. My experiences before the camera were as delightful as they were varied. I appeared with Geraldine Farrar in "Carmen," "Temptation," and "Maria Rosa." Having no scenario to study or lines to read was somewhat confusing at first. To appear effectively upon the screen one must really be inspired. There is no time for character study or analyzation, and one must restrain all inclination to 'act' since naturalness is the first essential of success."

While on the Coast he also played Orestes in "Electra" and the Messenger Boy in "Medea," in Miss Anglin's productions at the Greek Theater in Berkeley, Cal.

"The experience at the Berkeley was terrifying, indeed," the actor went on. "When I came upon the stage and faced the amphitheater packed with people, I must confess I was thoroughly frightened. No secure feeling of a brick wall behind me, no protecting barrier of footlights in front; nothing but thousands of faces. Such an ordeal requires nerves

I asked him what he considered an actor's greatest asset.

"Personality," he replied. "Without that his road to fame is rough. One only needs to point to Shake-speare to prove the power of personality on the stage. It is not the play that is the thing in Shake-speare so much as it is the player. Shakespeare with players of personality like Sothern a d Marlowe proves a money-making enterprise. Present it with actors lacking this subtle charm and it is a hopeless failure."

Though it is rumored that next Fall Mr. de Cordoba will be presented by Oliver Morosco in a new romantic comedy, he admits that his ambition is to play Rouseo within three years. Judging from his performance of the passionate Prince Luigi in "Sadie Love," Mr. de Cordoba should do well—very, very well—as Shakespeare's "great lover."

THE "MIRROR" ANNUAL

THE DRAMATIC MIRROR'S "Thirty-seventh Annual," issued last week, is indicative of the prosperity of that very interesting theatrical publication. Editor Fred Schrader seems to have accomplished a long delayed necessity—created a dramatic weekly journal at once dignified, newsy, and intelligently edited. When The Mirror is late arriving in this office this department suffers from a severe case of blue funk on the Sunday following.—Pittsburgh Gazette-Times.

MADAME CRITIC

HERE was joy unconfined in the old town last week when George M. Cohan gave his big party, "The Cohan Revue 1916," and most unfortunate was he who in passing the Astor Theater, heard the sounds of revelry from within, longed to be "among those present," yet could not, for only the very elect and select in the unpublished book of names known to the Great White Way and its environs were invited

the Great White Way and its environs were invited to the merrymaking.

Merrymaking it was, too. Mr. Cohan had taken the precaution to label his latest effort to please, "A Musical Crazy-Quilt, Patched Together, Threaded with Words and Music." After that, what more could be expected. By this announcement the critics were rendered helpless even before the curtain ascended, and as soon as it did rise a chorus of lusty youths defied the scribes right in their faces, told them not to dare to say unkind things about them, and so on. This little onslaught served its purpose and caused the militant ones to relax with-

ittle onslaught served its purpose and caused the militant ones to relax without further ado. They were trapped into smiles. And once, having been guilty of such a breach of first-night etiquette, they continued to smile just like other human beings. Five minutes after the play began the rumor ran about, "It's a hit—a knockout." And so it was. That wonderful George kept piling up the novelties and the clever lines until the most antiquated first-nighter vowed there had never been anything like it on Broadway. And he had seen all the revues that had ever been done. George Cohan has the happy faculty of putting everybody in a good humor. As a man I know remarked, "He knows what the public wants." Isn't that the most amazing thing that could be said about any writer?

knows what the public wants." Isn't that the most amazing thing that could be said about any writer? To know what the public wants is the one great problem of the universe that has driven writers and publishers half mad. Once or twice Mr. Cohan has given the public something that he wanted to give it, but when he purposely sets forth with merriment aforethought, he can hit the target every time.

aforethought, he can hit the target every time.

There was something about the 1916 Revue which could cause it to be called a family entertainment. I was not referring to the Cohan family. Of course, in any Cohan event the Cohan family and the American flag must be given precedence in interest, Mr. Cohan's father and mother occupied a stage box and enjoyed every moment of the play. On the stage were two pretty and clever members of the Cohan family, dainty Lila Rhodes and Alice Harris. The former with her blonde hair, winning smile and graceful dancing was quite an addition to the cast. Miss Harris's brunette beauty has never been seen to better advantage than in the black velvet cavalier costume in the last act when she charmed us all by her singing of "The 'Frisco Melody." I know Mr. Sam Harris must have felt very proud of her. There

There were so many excellent features in the Revue and so many individual successes that to name them would be to give almost the entire cast. One young fellow who appeared in the coster chorus second from the right end—I don't know his name—won't be long

Richard Carle was never so funny in his life. Maybe he was, but never seemed so before. At any rate, I believe he has won the affections of the New York public at last. Mr. Carle has had a hard time to overcome the fact that he was stamped a big success in Chicago before he visited New York, but time and patience will win out. I can not say that he is more clever now than he was when he first came to these shores. Maybe it's the part, maybe we have forgiven him. At any rate, we couldn't resist him any longer. His appearance as Donald Brian in the Cohan Revue was a delight. He was just the right man to sing that refrain, "And Donald." The trio between Valli Valli, himself and Winninger, and in which the three represented the three stars of "Sybil," was good enough in itself to have made the Revue a big hit. I wondered what Leo Ditrichstein, who came in after "The Great Lover" was over, thought of the remarkable impersonation of himself by Charles Winninger, which was, as one critic described it, positively, "uncanny." Mr. Winninger looked, acted and spoke like Ditrichstein, not for a few lines of imitation but Richard Carle was never so funny

throughout the entire evening. To speak in Ditrich-stein's Paurel dialect seemed as easy to him as mere English. Little Billy was a happy thought on the part of Mr. Cohan, and the house went into raptures

part of Mr. Cohan, and the house went into raptures over him in his little white uniform as he slashed about with his sword in front of a formidable array of dashing Boy Scouts.

The first act was not over until almost eleven o'clock, but not a soul did I see leave his seat. It was just about twelve when the last curtain fell on a thoroughly enjoyable evening when everybody with an invitation declared, "That was really worth two dollars" invitation dollars."

It is doubtful if Mr. Cohan will take his Revue on the road, whenever its run here ends, for it was written for those "in the know," and that means that



RICHARD CARLE, AS DR. BOOBERANG IN "THE COHAN REVUE 1916," OF THE COMMON CLAYS) OF HER WEEPING TENDENCIES.

your play education must be complete, embracing an off-hand familiarity with this season's successes. The dialogue and burlesque would be a foreign language to

"Darling Mary Pickford," as she is invariably described by her feminine worshippers, sat in a box looking very, very lovely. I couldn't help thinking that anyone with such charms should never seek to display them on the stage in anything but the most dainty and beautiful things such as Miss Pickford wore that evening. But lovely little Mary isn't satisfied with mere beauty. She wants to get away from anything so prosaic as pretty frocks. She enjoys character work, and I have an idea that she would much prefer playing character roles to those of the merely sweet and charming. At the recent Actor's Fund Benefit, everyone expected to see her as a vision of loveliness, lacking only a frame to complete the picture. But everyone expected to see her as a vision of loveliness, lacking only a frame to complete the picture. But what did "Darling Mary" do? She took us all by surprise and came forth in a comedy character dress, leading a forlorn-looking dog by a string. Now I call that the personification of modesty and ambition combined, for what actress baving an opportunity to play her beautiful self wouldn't have taken advantage of the chance and shown all the others who weren't beautiful how much they had missed in life. But not so with "Darling Mary." Her very attire bespoke the talent within her, for she is a real actress, you know, as well as "a reel artist."

I shall never forget the first time I saw her with her lovely face so full of modesty and gentleness and her long golden curls hanging about her shoulders. She was a mere child, about thirteen. At last she had

secured the opportunity for which she had been seeking so long—a personal meeting with David Belasco. I happened to be present when the two met and I shall never forget it. This timid child was awed by being in the presence of the greatest manager of them all, for such she told him she thought him, but even so, she was able to state her hopes, her wish to a member of one of his companies—that was the big wish of her life. Mr. Belasco had heard this same expression thousands of times before, but "Darling Mary" must have impressed him as "different," for it was not long after that that she was engaged to play the little girl in "The Warrens of Virginia," and played it beautifully. The future brings forth fascinating developments of people and conditions, but none has interested me more than that of the child none has interested me more than that of the child of thirteen with the golden curls and the violet eyes, whose voice was sweet and low, whose modesty of manner could have charmed angel or devil, yet whose dominant ambition at so early an age was to become associated with the best manager, the best players, the best player.

I remembered all this when I watched "Darling
Mary" in her character study of the girl with poor
clothes and a poor dog. And whereas I felt like saying, "Leave that

coothes and a poor dog. And whereas I felt like saying, "Leave that
to the plain-looking girls," it was
gratifying to feel that acting and
not mere vanity still comes first
with this young girl who may
with truth be called "The Little
Princess of the Movies" and who must
be becoming rich, so very rich that no
one would censure her very severely if
her head were completely turned by
such miraculous success. But nothing
of the sort has happened, and I believe
it never will. A couple of successful
seasons on the stage, a few press
notices by well-known critics, are
usually all the leaven needed for a
pretty woman's vanity. Time and time
again I have noted cases of charming,
ambitious young women with rather ambitious young women with rather more than the average share of permore than the average share of per-sonal pulchritude who could not stand even ordinary success. Their voices usually take on the tones of some more beautiful and more-noted actress: more beautiful and more-noted actress; they affect extraordinary originality in dress, in manner, in coiffure and so lose all they ever had in the way of those attractions which first called attention to them. An inflated sense of self-importance will do this deadly work. They assume the right to exhibit signs of temperament—which have reasonable of the sense of the they never dreamed of possessing be-fore public approval brought them out

of obscurity—and ob, how tempera-mental they do become! Now "Darling Mary" has had every reason to experience all these temptations, to surround herself with an air of authority, of aloofness, of greatness. But has she done so? No, and take my word for it, she never will. I was convinced of it that day at the Actor's Fund entertainment.

Marie B. Schrader.

SHAW AND SHAKESPEARE

SHAW AND SHAKESPEARE

George Bernard Shaw was asked what would be the best way to celebrate Shakespeare's Tercentenary. This was his reply: "I think we had better perhaps leave the celebration of the Shakespeare Tercentenary to Berlin. After the waste of several years in the attempt to interest our native culture in the foundation of a National Theater as a memorial to Shakespeare, with no result better worth mentioning than the purchase of a site by a cultivated German gentleman, and the entire refusal by our enormously rich representatives of British culture to contribute a single brick to the proposed edifice, we had better not make ourselves ridiculous by affecting an admiration for Shakespeare and his art that we do not feel. A frankly confessed indifference to Shakespeare is no disgrace: a sporting and commercial civilization has as much right to celebrate its heroes as an artistic one; but a sporting and commercial civilization celeone; but a sporting and commercial civilization cele-brating an artistic hero in a spirit of pure humbug would be disgusting."

Hadley.—Henry K. Hadley, well-known composer and recently conductor of the San Francisco Symphony Orchestra, will probably be engaged to write the music for the pageant with which Newark is to celebrate its 250th anniversary. Mr. Hadley studied under Stephen A. Emery and George W. Chadwick, of Boston, and later in Vienna. He has composed several hundred songs, piano pieces, three concert overtures, four symphonies, a festival march, two comic operas, a cantata and several ballet suites. His symphony, "The Four Seasons," won Paderewski and New England Conservatory prizes in 1902.



Personal



Andrews.—A. G. Andrews, who is playing the part of the irascible, bibulous old Hobson in "Hobson's Choice," will appear next season in a new comedy of the Manchester school which the Shuberts will present.

Bendtsen.—France Bendtsen has had the unique experience of having scored two big hits in New York in new plays during the present season by reason of in new plays during the present season by reason of his distinctive work as the German Professor of Kultur in "Mrs. Boltay's Daughters" and as Dickie Wilkes in "The Fear Market." Mr. Bendtsen has had an interesting career for so young a man. He is Danish by birth, having been brought to this country when a child and settled in Chicago, where he was trained for the stage by Hart Conway at the Chicago Musical College. He spent three years with him. after which Mr. Mantell engaged him for his company with which he made his debut as Louis XIII. in "Richelieu." Among other parts he played Launcelot Gabbo, First Grave-Digger, Rodrigo in "Othello" and the Dauphin in "Louis XI." After leaving Mr. Mantell, Mr. Bendtsen was engaged by Mr. Faversham to create Soupel in Edward Childs Carpenter's "Barber of New Orleans." From that engagement he joined Mr. Sothern and Miss Marlowe, playing Touchstone create Soupel in Edward Childs Carpenter's "Barber of New Orleans," From that engagement he joined Mr. Sothern and Miss Marlowe, playing Touchstone to Miss Marlowe's Rosalind, Osric in "Hamlet," Feste in "Twelfth Night" and Arragon in "The Merchant." Then he went into musical comedy appearing as the Japanese spy in "The Girl at the Gate" at the La Salle in Chicago. Last season he acted a French man with Lydia Lopokova in "Just Herself," and the Dion Titheradge part in "Life" during the run of that piece at the Chicago Auditorium. Mr. Bendtsen has also played Ibsen in Danish and Molière in French, Oswald in "Ghosts" and Argon in "Le Malade Imaginaire."

Day.—Mrs. Edmund C. Day, widow of the author of "The Round Up," was married to the Rev. Royal Ransome Miller on Feb. 16, at the Cathedral of St. John the Divine. Mr. Miller was formerly rector of Christ Church, Broadway. At present he is engaged in the direction of educational travel tours.

EDISS.—Connie Ediss, the English comedienne who has frequently appeared on the New York stage, is playing the leading feminine role in "So Long Letty," a musical comedy by Oliver Morosco and Earl Carroll, which has just been produced by Hugh J. Ward in Sydney, Australia. Miss Ediss's most recent engagement here was in "Stolen Orders" at the Manhattan Corra Hussa last full. hattan Opera House last fall.

Granados.—Enrique Granados. composer of the opera "Goyescas," which was recently produced at the Metropolitan Opera House, will give a piano recital in Aeolian Hall, Tuesday evening, Feb. 22. His assisting artist will be Anna Fitziu, the American singer, who created the leading role in "Goyescas." As a pianist Signor Granados holds an enviable position in Europe. His programme will be largely made up of Spanish music.

HOWARD. Among the latest recruits to the British Army is Keble Howard, the English playwright and journalist. He has joined the Royal Naval Air Service as a mechanic. Recently, Mr. Howard has been contributing "Motley Notes" to the London Sketch. At one time Mr. Howard was dramatic critic of the London Daily Mail.

London Daily Mail.

Keane.—Some very attractive pictures of Doris Keane in the setting of her English country home appeared in the London Tatler of Jan. 12. In the text accompanying the pictures the Tatler says: "London has been thrilled by Miss Keane's acting in 'Romance,' and a somewhat mediocre play carried to success by her genius and personality. We venture to predict that Miss Keane will be one of the great tragic actresses in the world if she finds parts which will allow her to show the scope of her genius."

Murray of the once well known theatrical team of Murray and Murphy and remembered by patrons of the old Manhattan Theater, under the management of the late J. M. Hill, has just returned from Europe by way of Australia, after a merry dodging bee with German submarines. Mr. Murray is to-day perhaps better known to the British public than to his fellow citizens on this side, having rarely appeared in this country during the past decade.

rarely appeared in this country during the past dec-ade. Mr. Murray will spend some six weeks at Palm Beach, whence he went last Saturday. On his re-turn he will devote himself to the production of musical comedy in this country.

O'NEILL.—James O'Neill, the veteran actor, is appearing in the role of a blind beggar this week in Brandon Tynan's play, "The Melody of Youth," at the Fulton Theater. Mr. O'Neill has long been an intimate friend of Mr. Tynan and insisted upon the opportunity of assisting in the presentation of his new play. He is not the stage but of for minutes in the He is on the stage but a few minutes in the

play. He is on the stage but a rew minutes in the second act.

STARR.—Claude McKay, who writes under the name of "Van Eyck," pays a fine tribute in the January Theater Magazine of Australia to Muriel Starr, the American actress who has been playing

engagements in the Antipodes for the last three years "After looking over the leading women of the American stage," writes Mr. McKay, "Muriel Starr began to appear in an altogether new light. Actresses there establish themselves in a certain line of parts. Versatility is not required of them. They specialize. This is impossible in Australia, where the player is called upon to assume many roles. Miss Starr has managed to meet exceptional demands upon her ability. The standard of her performances, viewed from this point of view, has been remarkable. I saw no this point of view, has been remarkable. I saw no actress in America, and most of the famous stars were reviewed in a five months' tour, who could have run the emotional gamut with such uniform success as Miss Starr has won in Australia. And the Australians are a hard audience. One has only to see what American theatergoers will accept in entertainment to realize that Australia has very little cause for complaint. for complaint:

STURGES.—Charles Sturges, who is playing the part of Old Tom in "Kick In" on tour, celebrated his fifty-seventh year on the stage in Detroit Feb. 1. Mr. Sturges has appeared with Booth and Barrett.



FRANCE BENDTSEN. Who Gives an Admirable Performance of Dicky Wilkes in The Fear Market.

Laura Keene, Robert Edeson, Rose Stahl, Anna Held and other stars. For several years he was a member of the San Francisco Minstrels, a famous organiza-tion of forty years ago. He is now sixty-nine years

Alderman George S. Wiley, of Ward Nin WILEY.—Alderman George S. Wiley, of Ward Nine; Fall River, Mass., has re-entered the theatrical field, as manager of the Premier Theater, after an absence of nearly five years. He starts out on his latest venture with the best wishes of his friends, who may be found in every little corner of Fall River. He will conduct the Premier for the Great Eastern Amusement Company and will manage and direct the policy of the house from now on. The performances will consist of first-class vaudeville and the latest exclusive nicture films. There will be two bills a week. Monconsist of hist-class valuevine and the intest exclusive picture films. There will be two bills a week, Mondays and Thursdays, and the usual Sunday evening concert. For fifteen years Mr. Wiley was in the business, starting as usher and becoming manager at the Academy of Music and the Savoy Theater.

ONLY A MOVIE "EXTRA"

She goes the rounds of studios
In soleless shoes and threadbare clothes—
Who is she? Nobody knows,
Nobody cares.

Asking here and pleading there. Walking just to save a fare— Who is she?—She used to wear A tailored gown.

saw her once in New York town, Broadway "star" of near renown— ho is she? Why, every town Has heard her name.

She simply played a losing game.
Like most of us,—what is her name?—
You, too, forget! W. L. STANION. SONG OF PEACE SHIP

(Riis in The Brooklyn Eagle.)

CHRISTIANA, Dec. 19 .- He stood on the deck of the Oscar II a few minutes before she sailed for Europe. On the pier a great assemblage of people was collected. Many of them were laughing. It was a great joke-Henry Ford's departure with his peace pilgrims.

A shade of sorrow, a tinge of anger spread over the features of the man on the deck. They were laughing at his friend. He knew his friend better than they. He understood the noble purpose which moved him. He stepped forward with dashing eye and raised his arms aloft. In a loud voice he called:

Will you all please sing 'America?"

In a deep, rich voice he sang the words, " My Coun-'Tis of Thee," and the crowd, in shame, bared heads and swelled a mighty chorus which boomed across the Hudson toward the distant skyscrapers of Manhattan. In a moment's quick action he had changed the scene from the ridiculous to the sub-

After that the passengers of the Oscar II came to know him better, the little man with the queer yachting cap who delighted to dress in bizarre costume, but whose sunny smile and cheerful spirit made him friends wherever he went.

The second night out from New York he appeared in the second cabin dining room, with his shambling step, and instantly took charge of things. Under his direction a chorus of newspapermen was organized and he helped them whip into shape the song which was sung evening after evening:

It's a long way to Copenhagen; It's a long way to sail,
It's a long way to sail,
It's a long way to Copenhagen,
But we'll get there never fail.
Goodby, dear old Broadway, farewell Herald Square;
It's a long, long way to Copenhagen,
But peace waits right there.

"Now come in stronger on the 'peace waits right there,' boys," he would say, and so they did, for he was a master hand at that sort of thing, and possessed the power of reviving drooping spirits when no one else could. A sovereign cure for seasickness he was.

Later the ship's company took him to its heart. It used to call him Mr. Amelia, because of his fondness for his wife, Amelia Bingham, the actress. If it did not call him that it was "Lloyd." Few addressed him as Mr. Bingham.

His fondness for his wife was the touching thing about him. He kept constantly referring to her, constantly taking out the gold cigarette case which she had given him, with the inscription on the back telling of twenty-five years of happy married life. If he got to know you well, it was a sign that he was taking you into his confidence completely, when he displayed that cigarette case and read the loving tribute aloud. It got to be a sort of joke among the passengers who did not understand—that cigarette

Then there came an evening when everybody was dispirited. Things had gone wrong on the ship and someone was needed to straighten out the kinks. The ship's entertainer was ill in his stateroom. But suddenly a step was heard and there entered a familiar tigure who had not been seen for days. Rapidly he strode to the piano and took his old place. Then he began to tell a story-a very funny story. He followed it with another. Then he called for volunteers and those he impressed into service gave the hest they knew. There was laughter, hand clapping and the strain was over.

Quietly the little man went back to his stateroom

Quietly the little man went back to his stateroom as unobtrusively as he had come. As he went a clergyman from the West not given to being demonstrative waved his hand at him. Afterward he said: "I loved the man from that night." The little man did not appear again. He was really ill. When we were at Christiania he left the boat, bent and haggard looking, his fur coat pulled up tight about his throat. He was taken to a hospital and the ship's company saw nim no more. The day before the delegates left for stockholm he died. He had given the company the best he knew and it was had given the company the best be knew and it was

ankful. So passed Lloyd Bingham, a gentle spirit, a trafriend and a good American.

ESTABLISHED JANUARY 4, 1879





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"The Mirror," the Representative Dramatic Journal of America."—London Palican
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MIRROR WILL BE DAY LATE

The issue of The Mirror, dated February 26, 1916, will be published on Thursday, February 24, on account of Washington's Birthday, February 22. The last advertising forms will close on Monday, February 21, 4 P. M., the usual time.

HONORS TO SHAKESPEARE

THERE is every prospect that the tercentenary of SHAKESPEARE'S birth, in April, will be fittingly commemo-SHAKESPEARE'S birth, rated, as far as the United States are concerned. We shall miss E. H. SOTHERN and JULIA MARLOWE among the notable players to do reverence to the Bard of Avon, but are promised performances by a number of distinguished players who are getting ready to mark the event by their best work.

Mr. James K. Hackett and Miss

VIOLA ALLEN are the first on the scene, so far as New York is concerned. They have opened at the Criterion in a lavish production of "Macbeth." Mr. John Kellerd formed a combination with Miss Percy Haswell for a tour of the country. Miss HASWELL, however, has been injured, and the future of tour is in doubt. In March, Sir HER-BERT TREE will begin an engagement at the New Amsterdam in a series of Shakespearean characters not usually included in the average repertoire.

Sir Johnston Forbes-Robertson will not retire from the stage until after he has given American audiences another opportunity to enjoy his Hamlet, and Miss MARGARET ANGLIN and Mr. WILLIAM FAVERSHAM have taken steps to present SHAKESPEARE together for a limited period.

In addition to these well-known professional players, memorial performances will be given in all parts of the country by college amateurs; and a memorable event is under way to observe the occasion with a masque to be produced under the auspices of an organization which hopes to secure Central Park for its wide-reaching plans.

On the whole, SHAKESPEARE will be extremely popular this year. Whether all this is merely a superficial demonstration, an impulsive attempt to appear reverent, or a deep-seated love of great drama and a sincere veneration for the great dramatist, is highly problematic.

According to Shaw there is no deepseated veneration for SHAKESPEARE in the English-speaking people, and he has cynically suggested that the observance of the tercentenary be turned over to the Germans. The plain truth is that the Germans are recording far more Shakespearean performances than England and the United States together. It is a humiliating admission, but it is true. Why it is true is a matter for discussion.

Time was when there was a Shake spearean cult in America, and we had a number of actors as great in the interpretation of his characters as any in England or elsewhere-for it is nonsense to contend that any race or nation has a monopoly of the art of interpreting his works. SALVINI was the greatest Othello that ever lived and SONNENTHAL'S Hamlet was as true as any other's, while JANAUSCHEK'S Lady Macbeth has yet to be equalled.

But art and commercialism do not go hand in hand. And there has been an appalling decline in the regard we once entertained for the art of the master since the days of EDWIN FORREST, CHAR-LOTTE CUSHMAN, BOOTH, DAVENPORT, McCullough, W. E. SHERIDAN, MARY Anderson, Barrett, etc. A few like Tree and Forbes-Robertson have survived in England, and we still have in R. D. MACLEAN, TYRONE POWER and H. THOMPSON actors capable of doing justice to him. But their voices are silenced by the conditions that surround the theater and are retired from the field in which they are best adapted to shine.

Would that the tercentenary might serve to arouse a genuine feeling of enthusiasm for Shakespeare and inaugurate another period of classic endeavor to redeem the stage from its present spirit of artistic depression, but we doubt it.

BURNT CORK IS FOR PEACE

So the war has hit United States minstrelsy-not the jokes, for the most powerful centimeters could not make an impression on most of them. The dances remain, for the plantation clog and shuffle are sui generis and will remain so forever except when an amateur who never saw a "nigger hoe it down," tries to do them.

a blow. The ebony entertainer is still blacking up, though not as he used to do. Germany supplied the carbon burnt cork that formerly assisted in a quick make-up, and it was just as quick in being removed after the performance, much quicker in both cases than any substitute known can do. Bereft of this importation, the minstrels of the country where it is in business must have recourse to the old time burnt cork, soaked in kerosine and charred to a powder by a candle flame or a live wick. Such a preparation and application takes time, and its removal encroaches upon the hours which the minstrel could enjoy "after the show."

Fortunately there is not as much minstrelsy here as there was before the war-in fact, it was running out before the invasion of Belgium. Nevertheless, what there is left of it is suffering from the conflict for the reason mentioned. The remnant of the profession that uses cork will hail the dawn of peace with the balance of mankind."

William (Billy) P. Keyrs, a well-known old-time actor, died at Whitensyllie, Jan. 31, of pneumonia, while on tour. He had been asso-ciated with Miner's original "Sliver King" company, Joseph Murphy, and was six years with Dan McCarthy. His engagement previous to his last was with Charles Mack in "Come Back to Erin" for eight years.

MRS. ROBERT H. BAIRD died Jan. 27, at home of her daughter, Mrs. Harry Costello, Erle, Pa. A few years ago the name of El Baird was well known throughout Canada leading woman with the Robert H. Baird tractions. Mrs. Baird was buried Jan. 31 her old home, Port Henry, N. Y.

Buckler, mother of Henry, N. I.

Buckler, mother of Henry Buckler, died last week at her residence in Washington, D. C., in the seventy-eighth year of her ago. Funeral services were held in Hamline Church of that city, and interment was made in Greenment Censetery, at Baltimore, Md. Two daughters and four sons survive, Henry Buckler being the youngest of the sons.

Hannon.—Edmund H. Reardon died at St. Luke's Hospital Feb. 4. of pneumonia. He had been associated as an actor with William A. Brady. Chauncey Olcott, and Jesse Lasky's companies. For the past two years he had been a prominent member of the Universal Film Company. Funeral services were held at his late home in Boston. He is survived by his mother. ARMSTRONG.—Harrison

nome in Boston. He is survived by his mother.

Amastrano, — Harrison Armstrone, formerly
an actor and piagwright, died Feb. 2, at his
home, 142 West Forty-fourth Street, in his fortysixth year. Until his retirement, six years ago.
Mr. Armstrone had appeared on the stage for
fiteen years. He played in "The Toymaker of
Nuremberg" and "Pierre of the Pisins" and a
number of Western dramss. Of late years he had
devoted his time to writing vaudeville sketches
and to operating an auto service.

BURTON. — William Shakespeare Burton, the artist, is dead at Lee, England, at the are of cighty-four. He was a son of the late William E. Burton, an actor-manager, famous to the play-goers of fifty and slaty years ago.

REMAK.—Siegfried Remak, at one time confi-cutial assistant of the owner and manager of the German Theater in Philadelphia, dropped ead in Chicago on Jan. 28. He was seventy ears old.

pears old.

DUCE.—Herbert Duce, editor of the Pos Magazine, and at one time associated with a Shiberts in the capacity of advance agent a business-manager, died recently, aged forty-nyears. He came to America from England with a young man and entered the newspaper fle After some time as a reporter he became die matic editor of several papers. Subsequently became an agent and manager. When the Siberts opened the Garrick Theater in Chicago was placed in its charge.

Joinson.—R. A. Johnson, veteran theatrical sanager and advance agent, died Jan. 18 in a sopital at Hammond, Ind., where he was taken for a stroke of paralysis on Dec. 24. He was little over fiftr-city tyears old, and had been nunceted with theatrical enterorises for nearly try years. He was manager for Sanford Dodge the time of his death. Interment took place a Philadelphia, where his brother, Rev. R. E. ohnson, resides.

s. ELLEN R. CARTER, mother of Charles et. the magician, died of pneumonia on Jan. Chicago. Mrs. Carter was sixty-four years The funeral services were held in New

DRUCE.—Corporal Duncan Druce, who left the stage to doin the British army on Christmas Eve. 1914, was killed in action in France on Jan. 10. He went on the stage when eighteen years old as member of Ben Greet's "Sign of the Cross" company, and later appeared in the companies of Wilson Barrett and Mrs. Patrick Campbell. He was thirty-seven years old.

FRENCH.—Arthur Wells French, formerly a newspaper man and said to have been the author of "Sliver Threads Ameng the Gold," died in Bridgeport, Conn., Jan. 28, at the age of seventy.

But it is the cork that has been given EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in This Misson's letter-list or forwarded to their private addresses if on file in This Misson office. Questions regarding private life of players will be ignored. No questions answered by mail.

H. L. B.—Frank Charleton is with the Auditorium stock at Lynn, Mass.

H. H. Davis, Brooklyn.-In 1909 there was a Columbia Film Company incorporated.

was a Columbia Film Company incorporated. The address then given was 1 Liberty Street, New York city.

INTERESTED, New York city.—Sir Henry Irving was married to Florence O'Culiagan in 1869. They had two sons, Henry B. and Laurence Irving.

M. G. D., Cheswold, Del.—At present we have no described by the Laurence we have no described by the Laurence was a constant.

have no dates for the John E. Kellerd com-pany, but just as soon as we receive them they will be published in the Dates Abead column, in the dramatic list.

T. PATTOR, Bozeman, Mont. - (1) Kitty

T. Pattor, Bozeman, Mont.—(1) Kitty Gordon wiff appear in vaudeville soon. (2) You will probably be able to secure chorus girls' costumes from Arthur Tames, 1600 Broadway, New York city. (3) Elsie Janis had the title-role in "The Slim Princess."

S. D.—(1) In the operetta "Princess Tra-la-la" are George Baldwin, Henry Yogel, Scott Welsh, Dorothy Vaughn, Alice Gaillard and Phillis Partington. (2) "The Ware Case" has not been produced in New York City under any other title. (3) It is impossible to answer your question concernimpossible to answer your question concerning Ruth St. Denis as it is of a personal

CONSTANT READER, Amesbury, Mass.—
"The Merry-Go-Round" was produced in
New York City at the New Circle Theater
April 25, 1908. The principal parts were
taken by James J. Morton, Mabel Hite,
Bobby North, Dorothy Jardon and Melville
Stewart. We have no way of failing you Stewart. We have no way of telling you of the incident you refer to in this play.

(2) The principals in the revival of "The Mascot" were Raymond Hitchcock, Flora Mascot" were Haymond Hitchcock, Flora Zabelle, Henry Coote, Estelle Wentworth, Edward M. Favor and Edgar Atchison Ely. (3) We have no record showing that Wil-lard Mack played in "Aloho-Oe" or in "The Edge of the Abyss." Perhaps he appeared in these plays during his stock

L. R. W., Subscriber.—Carl Brickert was born in Indianapolis in 1886, became identi-fied with the stage while still a student at Butler University. His work there at-tracted the attention of a manager, who engaged him to play Ingomar on the read through the West and South. He became a member of stock companies in Omahu and member of stock companies in Omaha and Chicago, returning to Indianapolis, where he joined a company under the direction of Oscar Eagle. He was next engaged to play in "The Girl of the Golden West," succeeding Robert Hilliard and Charles Millward. He has played leading parts with stock companies in Philadelphia, Louisville, Springfield, Mass., and Kansas City, and was leading man in support of Nance O'Neil.

J. C. H., Indianapolis.—(1) William Faversham appeared in "In Old Cali-fornia" at the Palmer Benefit, in New York City on Dec. 8, 1905. He appeared fornia" at the Palmer Benefit, in New York City on Dec. 8, 1905. He appeared in "Mr. Sheridan" at Boston on Jan. 5, 1904. (2) Guy Bates Post was born in Scattle, Wash. He made his first professional appearance in "Charlotte Corday," with Mrs. James Brown-Potter and Kyrle Bellew (1893). Some of the plays in which he has appeared prominently are: "The Marriage Game," "The Spy," "Soldiers of Fortune," and "The Heir to the Hoorah." During 1907-8 he supported Mrs. Fiske, later toured in "Paid in Full" and played in "The Bridge," "The Nigger," "The Bird of Paradise," and in "Omar the Teutmaker," in which he is touring at present. (3) Forbes-Robertson came to America for Forbes-Robertson came to America for the first time, with Mary Anderson, appearing at the Star Theater, New York City, Oct 12, 1885, as Orlando. Toured America as a star in 1902 and during 1903-4. He came to this country again in 1906. In 1909 he produced "The Passing of the Third Floor Back" in New York City, where it ran for the season. During 1910 where it ran for the season. During 1910 he began another American season, touring the principal cities in that play. Started a third tour of the same play, from coast to coast, in 1911. Commenced his farewell tour of America in 1913 and has appeared here each season to the present one. Dates can be obtained for him through the Dates Aband, column.

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Group of Men Subscribe \$50,000 to Assure To Shakespeare Festival

A group of men, headed by William K. Vanderbilt, Clarence H. Mackay, and Otto H. Kahn, have subscribed \$50,000 to guarantee a three months' season of Shakespeare, to be given by Sir Herbert Tree, at the New Amsterdiam Theater, beginning in March. Sir Herbert is at present playing a motion picture engagement on the Pacific Coast.

a motion picture engagement on the racine Coast.

The scenery and properties will be brought from His Majesty's Theater, London, and the cast will be composed of both English and American players. Among those already engaged are Charles Daiton, Lyn Harding, Edith Wynne Matthison, Fred Eric, and Constance Collier.

NEW PLAY BY PERICUET Librettist of Opera "Goyescas" to Ha Comedy of Spanish Life Presented Here

Fernando Periquet, librettist of the opera, "Goyescas," sailed for his home in Spain last week. He will return next season to help in the production of his new play, a comedy of Spanish life. The piece will be given its first performance on any stage in New York next Autumn. It is now being translated by James Weldon Johnson, who made the English translation of "Goyescas."

TO HOLD SHAKESPEARE FESTIVAL

TO HOLD SHAKESPEARE FESTIVAL

Twenty-five of the colored societies, representing about eight thousand members, have announced that they will join in the city-wide celebration of the Shakespearean tercentenery. As a part of their plans they will give a large group festival at the Manhattan Casino, the last week in April, which will be made up of scenes from "Othello," "The Merchant of Venice," and "Love's Labour Lost." A chorus of two hundred mixed voices will sing selected Shakespearean music, and an orchestra of colored musiclans will play the incidental music for "Othello," written for Beerbohm Tree's London production of the play by Coleridge-Taylor, the colored composer.

FROHMAN-BELASCO PLAY

The New York premiere of "The Heart of Wetons," the second joint production of Charles Frohman and David Belasco, will take place at the Lyceum Theater, Tuesday night, Feb. 29. It is a new play in three acts by George Scarborough, and was recently presented in Boston under the name of "Okiahoma." The play concerns the love of an Indian maiden, the daughter of a Comanche chief.

In the cast will be John Miltern, William Courtleigh, Lowell Sherman, Leonore Ulrich, Isabel O'Madigan, Ethel Benton, and others.

E. S. WILLARD ESTATE

E. S. WILLARD ESTATE

LONDON (Special).— E. S. Willard, the
actor-manager, who died on Nov. 9 last, left
an estate valued at \$71,445 according to his
will, recently filed for probate. His jewels,
pictures, plate and household effects are bequeathed to his wife, in confidence she
will carry out his wishes in relation thereto.
The residue of the property he leaves to his
wife for life, with remainder to the extent
of one-half to the children of his brother
Walter, and the other half to the sister-inlaw, Mary Stow.

"FEAR MARKET" TO CONTINUE

"The Fear Market," which was an nounced to close at the Booth Theater last Saturday night, will remain at that theater indefinitely, and William Elliott's production of "The Greatest Nation," which was to have succeeded it, will be given at another Shubert house, the date to be announced later.

NEIGHBORHOOD CELEBRATES

The Neighborhood Playhouse celebrated ast Saturday night the first anniversary of its opening. The festival which was given last November was revived. About fifty children took part in interpretative dancing and chorus processionals.

EXTEND FRANCES STARR'S TOUR

Frances Starr's tour in "Marie-Odile" has been extended, and consequently her appearance in a new play by T. Wygney Perceval and Horace Hodges, authors of "Grumpy," has been postponed until later in the season.

POSTPONE "WILL O' THE WISP"

The production of "Will o' the Wisp," in which Alice Brady is to be featured, has been postponed until September to permit Miss Brady to continue with her picture work.

"ROAD TO MANDALAY" AT PARK

"The Read to Mandalay," a comic opera with music by Oreste Vassela and libretto by W. H. Post, which recently closed a road season, will be presented at the Park Theater, Monday night, Feb. 28.

WINTER TESTIMONIAL MARCH 7

The special theatrical performance to be given as a testimonial to William Winter, the veteran deamatic critic, will be held at the Century Theater, March 7.

GUARANTEE TREE SEASON MISS FERGUSON AS CO-STAR Play With Sir Herbert Tree in "School for Scandal" and Other Plays

School for Scandal" and Other Plays
At the conclusion of their seasons in
New York, Sir Herbert Tree and Elise Ferguson, it is reported, will join forces in a
revival of Sheridan's "The School for Scandal." At first the English actor planned
to confine his stage appearances in New
York to the plays of Shakespeare, but was
finally persuaded to bring over his production of "The School for Scandal" on the
condition that Elsie Ferguson would play
Lady Teasle to his Sir Peter.
It is said that other important revivals
of "The Merchant of Venice" and "As
You Like It," with Miss Ferguson and Sir
Herbert in the leading roles, will follow
that of the Sheridan play.

ACTORS' CHURCH ALLIANCE NEWS

ACTORS' CHURCH ALLIANCE NEWS
Next Sunday evening at Calvary Episcopal Church, Fourth Avenue and Twentyfirst Street, the New York Chapter of the
Alliance will hold its regular monthly service, when the Rector, Rev. Theodore Sedgwick, will preach on "The Stage—Life's
Parable." There will be a special musical
programme and all members of the profession are cordially invited. Service will be
held at 8 o'clock. The New York office
of the Alliance has been opened at 249 West
Forty-third Street, near Elghth Avenue, and
tea will be poured every Thursday afternoon (beginning Feb. 24) under the direction of Millie Thorne and Louise Southwick. Drop in and meet your friends.

FREDERICK WARDE, President.

WALTER E. BENTLEY, Secretary.

DEATH OF WILL R. ANTISDEL

DEATH OF WILL R. ANTISDEL
Will R. Antisdel, for many years a musical and dramatic critic in Philadelphiaand Pittsburgh and widely known as an advance representative, died Feb, 8 at the
Boston City Hospital, after an illness of
five days. At the time of his death Mr.
Antisdel was in advance of William T.
Hodge in "Fixing Sister."
Mr. Antisdel was born in Detroit in 1872.
He held the post of musical and dramatic
critic of the Philadelphia Public Ledger and
for three years was employed in similar
work in Pittsburgh. Later he became an
advance representative for theatrical productions. He was one of the founders of
the Friars' Club. He leaves a widow and
four children.

DEATH OF THOMAS F. SHEA

Thomas F. Shea, business-manager of the Empire Theater for nearly a quarter of a century and one of the most widely known theatrical men in the city, died Feb. 10 in his home, No. 212 West Eighty-fifth Street, of pneumonia. He was about sixty years

l. Mr. Shea had severed his relations with e Frohman forces last September, but had en engaged by James K. Hackett last ek as manager of the Criterion Theater. leaves a widow.

DEATH OF FAMOUS MIDGET

DEATH OF FAMOUS MIDGET
Mrs. Sarah Ellen Neweil, of 106 First
Street, Newark, has received word from
England of the death of her son, Edmund
Newell, Jr., known in the circus world as
"Major" Newell was
twenty-four inches tall and weighed twentyseven pounds when he married Minnie Warren, another midget, who was even smaller.
She died about a year later. When he was
thirty-five years old, the Major had attained
a height of four feet. He married again,
this time a woman of ordinary height, who,
with two children, survive him. He was
sixty years old.

SINGER NOT TO WED

The engagement between Mme. Ganna Walska, the singer and actress and Lowell N. Palmer, Jr., of Brooklyn, has been brought to an end. The actress says that she loves the stage too well to marry and leave it as Mr. Palmer wanted her to do.

Mr. Palmer and Mme. Walska met a year ago when she was appearing at the Theater Francais in "Mme. Nitouche."

NOTHING BUT THE TRUTH

"Nothing But the Truth," a new farce by Mark Swan, has been accepted for im-mediate production by H. H. Frazee.

"POM POM" FOR THE COHAN

Henry W. Savage will present Mizzi Hajos in "Pom Pom" at the Cohan The-ater, Monday night, Feb. 28. Otis Skinner will go on tour on this date in "Cock o' the Walk."

DANCE FOR THE ACTORS' FUND

A special dance and entertainment for the benefit of the Actors' Fund will be given under the auspices of the Automobile Club of America, Monday evening, Feb. 28, in the ball room of the Hotel Biltmore.

"SUNNY SOUTH" CLOSES

lowa CITY, Ia. (Special).—J. C. Rock well's "Sunny South" company has closed its touring engagement owing to unsatisfac-tory business conditions in the Middle West

"ROAD TO MANDALAY" CLOSES

EAST LIVERPOOL, O. (Special).—Orest-Vessella's production of "The Road to Mandalay" closed its season here on Feb. 5 Most of the company returned to New York

CENTURY PLANS PENDING Next Manager of Playhouse to be Either Dillingham or De Courville

Dillingham or De Courville

Theatrical circles are still curious as to who will assume the direction of the Century Music Hall next season. Charles Dillingham has been most prominently mentioned in the discussions, and though he has been offered the management, he has not made up his mind, it is said, whether he wants to accept. He is at present spending a few weeks at Palm Beach.

Albert de Courville, manager of the London Hippodrome, is anxious to obtain control of the house for the presentation of his revue, "Joyland," and through William J. Wilson has made the founders an offer. It is said that the plans for the playhouse will be announced next week.

ENGLISH MANAGER COMING Bannister Howard, Director of Aldwych Theater, London, Plans Visit to America

Ineater, London, Plans Visit to America London (Special). — J. Banniater Howard, who will conclude his management of the Aldwych Theater on the expiration of his temporary lease this month, is planning to visit America shortly to look over the theatrical situation and obtain plays suitable for production in London. Mr. Howard has secured a new French opera and a new farcical comedy which he may produce later in the West End.

WITHDRAWS FROM PRODUCTION

Alla Nazimova has withdrawn from the cast of "Easter," the drama by Strindberg which the Stage Society is to present at the Galety Theater to-morrow night, in order to make a production of a new play under her own direction.

Kathleen MacDonnell has been assigned to the Nazimova role in "Easter." Others in the cast are Gertrude Berkeley, Ivy Troutman, Walter Hampden, Gazeth Hughes, and Henry Stephenson.

ETHEL BARRYMORE'S PLANS

Ethel Barrymore's engagement in "Our Mrs. McChesney" at the Lyceum Theater will close Saturday, Feb. 26, following which she will be seen four weeks in Boston and four weeks in Chicago in this play. Next September Miss Barrymore will return to the Lyceum in a new comedy by William Somerset Maugham.

DE COSTA WITH KARCZAG

Leon De Costa has signed an agreement with the Karczag Publishing Company to write the Interpolations for the American productions of their European operettas.

"Alone at Last," "The Girl from Brasil," and "Princess Tra-La-La" are among the operettas the music of which the Karczag Company is publishing.

RUSSIAN DANCER QUITS

Boston (Special).—Because she resented the appearance of Lydia Lopokova in the premiere role, Madame Xenia Maklezowa has left the Bailet Russe.

Madame Maclezowa is at present living at No. 24 Batavia Street, in this city, and states that she will not appear again with the Diaghileff organization.

IN OLD KENTUCKY" RETURNS

C. T. Dasey's popular melodrama. "In Old Kentucky," returned to New York last Monday night for a brief engagement at the Manhattan Opera House. This is the twenty-second season of the play. In the cast are Louise Murry, Grace Fine, Marion Langdon, Joseph Sullivan, Bert Thompson, Paul Hamlin, and Harold Russell.

AMERICAN ACTOR BURIED AT SEA

Henry Ballin, an American actor, twenty-five years old, who had been playing in Lon-don for several months, died on Jan. 29 on the White Star liner Baltic, and was buried at sea. He was ill before he left England, and was coming home to rest.

BLUE ENVELOPE" FOR NEW YORK

Richard Lambert will present in New York within a few weeks a three-act farce by Frank Hatch and Robert Homans, en-titled "The Blue Envelope." In the cast will be Franklyn Ardell and Walter Jones. The play was tried out on the road last season.

REHEARSE THOMAS PLAY

Rehearsals of "On the Rio Grande," the new Augustus Thomas play, are in urogress, and the premiere will take place soon. In the cast are Richard Bennett, Amelia Gard-ner, Robert McWade, Lola Fisher, and Francis M. Verdi.

NEW MUSICAL PLAY

A new musical play, entitled "The Girl from Norway," with book and lyrics by Harry Segall and music by Joseph Howard, is to be presented in the Fall by Le Conte and Flesher.

INDICTED FOR PLAY PIRACY

Springfield, Ill. (Special).—Otis Oliver and Edward Williams, of the Oliver and Williams Stock company, have been in-dicted here upon the charge of pirating copyrighted plays under fictitious names.



Next came a pair of Rosalind's tights.

"Next came a pair of Rosalind's tights. They were very, very pink and were carried back and forth several times before the auctioneer could persuade anyone to bid \$1 for them. Finally the bid came and the pink garment was taken off parade."

Simply and graphically does the reporter record the transaction. The tights of Rosalind, the most adorable of all Shakespeare's heroines, auctioned off for a dollar! And still foreign gentlemen of reputed discernment charge us with being hopeleasly sentimental.

A London paper says that an innovation has been introduced at the Gaiety Theater which is much to the liking of the young ladies of the famous chorus. It seems that some one in authority has provided the ladies with benches, upon which, in their intervals of leisure, they may rest and indulge in pleasant conversation. The paper seriously adds that anything tending to brighten the conditions of the toiler's existence is always to be encouraged.

But can the Gaiety girl be just "y called a toiler? We had always imagined her state as the future mother of peers, one of sweet apotheosis, of supreme deification.

We read of great artists who lack the quality of showmanship and of great showmen whose artistic sense is but little evident. But how often do we ever read of people in whom "the two virtues" of the theatrical world are equally developed? Geraldine Farrar, of course, is one. Serge de Diaghileff, Paderewski, Bernhardt, and Bernard Shaw are others. nard Shaw are others.

nard Shaw are others.

The most recent case to come to our attention is that of Louis Graveure, the Belgian baritone, who is declared to be none other than our old friend Wilfred Douthitt. the English singer in "The Lilac Domino" closed its season Mr. Douthitt dropped out of sight, to emerge in the early Summer only to announce that be was about to enlist in the British army.

Then one day a concert was given in New York by a Belgian baritone with the hitt-

Then one day a concert was given in New York by a Belgian baritone with the hitherto unknown name of Lou!— Graveure. The reporters and critics who attended could not, they said, be deceived. The voice, the mannerisms, the features of the Belgian were the same as those of the Englishman, except that a beautiful black beard adorned his face, whereas in "The Lilac Domino" Mr. Douthitt was clean-shaven.

We must congratulate Mr. Douthitt if M. Graveure be he. He has commanded attention irrespective of his ability to excite curiosity. We read of him taking Boston by storm, and the conservative Transcript speaks of the "atmosphere of distinction which somehow or other he contrived to throw around himself," and of his voice as a "good baritone of ingratiating quality and much sweetness."

It can be imagined how he would have been treated had he appeared in concert here and elsewhere as Wilfred Douthitt. A tone of patronization, if not of hostility, would have been assumed toward bim, and in sheer self-defense he probably would have been compelled to return to the musical comedy stage.

been compelled to return to the musical consedy stage.

Had Paul Swan displayed equally as good showmanship at his New York debut, he, too, might have triumphed instead of being received with ridicule and disdain. Had he appeared as Paul Swanski, a Russian dancer, instead of simply Paul Swan, an American, said to he "the most beautiful man in the world," a pedestal undoubtedly would have been erected for him by the critical fraternity, and he would have been acclaimed by conservative newspapers as a dancer of remarkable skill and imagination.

POSTPONES PRODUCTION

Arthur Hopkins has postponed his a duction of "The Happy Ending." a dra by J. Dukocher MacPherson, until next a gust, because of his inability to secure adequate theater before March 1.

TREE ENGAGES PLAYERS

Sir Herbert Tree has engaged Edith Wynne Matthison, Constance Collier, Lyn Harding, and Charles Dalton for principal parts in the Shakespearean plays which he will present in New York and on tour this Spring.

FIRST NIGHTER THE

"THE COHAN REVUE 1916"

A Musical Revue in Two Acts and Fourteen Scenes by George M. Cohan. Produced by Cohan and Harris at the Astor Thea-ter, Feb. 9.

ter, Feb. 9.

The Jester

Captain Jones

Walter Brasil

Colonel Smith

John Boyle

Andrew Overdraft

Harry Buiger

H. H. Hobson

Mrs. Andrew Overdraft

Elisabeth Murray

R. J. Carroll

Percy Adams

Major Barbara

Lila Rhodes

Stephen Overdraft

Frederic Santley

Billy Holliday

Harry Delf

Dr. Booberang

Richard Carle

Jane Clay

Valil Valil

Emily Stevenson

Miss Julet

Jean Parvel

Charles Winninger

Young America

Little Bilty

Jasper his dog

Alfred Latell

Ban Bore

Alloe Harris

Al

should be addressed to Great Hit, Broadway. It will surely reach him at the Astor Theater.

We are not certain to what inspiration is due his particularly happy moment, but we have an ever-increasing suspicion that consideration for the theatrically-sophosticated had some part in it. The aristocracy of the Boaring Forties as a body judicial is most tolerant of both Bernard Shaw and deorge V. Hobart, and does not issue loud lamentations because the one is too smartly satiric and the other too wholesomely anive to have any direct relation to it. Then why should those playgoers not associated with the theater protest when a play is produced that is wholly of Broadway, by Broadway and for Broadway.

It is difficult to find the proper adjective to describe this new entertainment. Merely to call it amusing or piquant is not enough. Nor are "bright," "cheerful," "funny," and other synonyms provided by Messrs. Funk and Wagnalis appropriate. "Zippy," which suggests a combination of bilarious fun and continuous speed is, perhaps, the most fitting expression to use.

Mr. Cohan's keen sense of burlesque and capacity for sharp but always kindly satire was never better displayed. No one escapes his shafts, from high and mighty managers to those gentlemen of the poisoned pens, who are sometimes referred to as critics. The curtain has scarcely risen on the first scene, the Bernard Shaw Shelter for the erring and homeless, when stalwart rows of chorus men march to the footlights and declare menacingly that "If the critics roast the show and call it a bore, they won't, read the darned old papers any more."

Characters from the successful plays of the season march and countermarch in a

declare menacingly that "If the critics roast the show and call it a bore, they won't read the darned old papers any more."

Characters from the successful plays of the season march and countermarch in a variety of scenes and episodes. We see Major Barbara's father, Andrew Overdraft, nonchalantly kill Billy Holliday, the bartender-evangelist, a number of times because the latter opposes his manufacture of cannons. Cohan out-Shaw's Shaw in his light-hearted cynicism. "They don't know why they've gone to war, they don't know why they've gone to war, they don't know who they're fighting for me." sings Overdraft in one of his frequent exchanges of philosophic confidences. Mrs. Overdraft searches everywhere for the husband who went out for a drink twenty years ago and never returned. H. H. Hobson, the bibulous shoemaker of "Hobson's Choice," is bored with the conventional beverages of Lancashire, and seeks the "Fair and Warmer" cocktail. Jean Paurel visits Dr. Booberang to receive throat treatment, and discovers Jane Clay (not of the Common Clays, but of the Clays that produced Bertha M. and Henry) in the garb of a weeping nurse.

We see Young America explaining to his dog, "Jasper," that, notwithstanding glowing newspaper notices, he was compelled to seek the refuge of the road. R. J. Carroll, the detective from "The House of Glass," relentlessly pursues the plot of the piece and finds that Bill Bones, the pirate ("and how are you to night. Mr. Bones?"), has hidden all the old plots of new plays on "Treasure Island." And so it goes on its merry way to the final scene which shows Mr. Ziegfeld's enchanted garden atop the New Amsterdam Theater.

The best burlesques of the evening were those of the dressing-room scene in "The Great Lover," and the court room scene in "The Great Lover," and the court room scene in "Common Clay." In the first Paurel loses his voice, and sinks dejectedly to the floor, shouting "The king is dead, long live the understudy." But the understudy, too, loses his voice, as does also the manager,

found it out to-day. If that's all for the witness, we'll go on with the play."

To give full credit to the players who acted Mr. Cohan's fun with such excellent comic skill would require more space than we are permitted here. Perhaps, chief honors go to Charles Winninger as Jean Paurel and Richard Carle as Dr. Booberang. Mr. Winninger's impersonation of Leo Ditrichstein was a perfect piece of mimicry. In voice, in gesture and carriage he was the star of "The Great Lover" to the life, and his saily, "Now shall we have a little lunch?" was always the occasion for hearty laughter. We have never seen Mr. Carle funnier. His best moments came in "Julia and Donaid and Joe," a song which satirized the idiosyncragies of the three-star combination in "Sybil."

Vaili Valii was very pleasing in her impersonation of Miss Sanderson and danced prettily. Harry Bulger made an untidy but amusing Overdraft. Elizabeth Murray puther roilicking personality to good use in a song about the Irish and as the deserted wife of the cannon-maker. Miss Juliet scored an emphatic bit in her impersonations of Emily Stevens in "The Unchastened Woman" and Gaby Desiys in any piece.

chastened Woman and Gaby Deslys in any piece.

Little Billy carried on his small shoulders the honors of the first act finale. As a miniature boy scout he danced and acted in the style with which George Cohan is identified, thereby causing a small sized riot in the knowing audience. James C. Marlowe contributed an unctuous humor to the part of Hobson. Percy Ames sauntered amiably about as the detective. Lila Rhodes was a pretty and graceful Major Barbara and Alice Harris made a most winsome picture as Odette, the violinist of the roof.

The decorations were not of the new art so much in evidence this season. But who cares for pictorial beatuy when one's eyes are nearly shut from excessive laughing.

"ANY HOUSE"

A Play in Three Acts by Owen Davis and Robert H. Davis. Staged by Robert Mil-ton. Produced by Sargent Aborn at the Cort Theater, Feb. 14.

was a second sec
Sardus Summerfield
Doctor Bassett Frank Gillmore
Poctor Property of the Committee of the
David Bradford
John Wakefield
The state of the s
Denham Rodgers James Seeley
Charlie PopeJay Wilson
Ben Klotz Ralph J. Herbert
Howard Wayne Junius Matthews
A Newsboy Jack Davis
Esther Katherine Emmet
Amy Edith Luckett
Mrs. Gilbert Louise Galloway
Alice Wayne
Martha Annie Buckley
marting

Amy.

Mrs. Gilbert.

Louise Gailloway
Alice Wayse.

Hunter Arden
Martha.

Annie Buckiey

The good and the evil in man, the duality
of soul, the Jekyli and Hyde in human nature, is the theme of the new play at the
Cort Theater, and the theme finds a strong
exponent in Mr. Edwin Arden in his impersonation of Sardus Summerfield.

"Any
House" has the principles of very powerful drama without quite reaching the decisive stage, and largely the interest which
it inspires is due to Mr. Arden's acting of
a man who has under a phenomenal phase
of meiancholy developed the accerbity of
character to estrange those who love him
and abandoned principles to ambition.

In Summerfield the authors have attempted
to draw a character of strange and conflicting attributes, but they have only partly
succeeded. They have attempted to construct a problem play with a touch of symbolism and something of the supernatural.
But the character is lacking in color and
contrasting values, and the play is deficient
in action and dramatic spontaneity. The
second act is substantially a repetition of
the first, in which the same characters are
introduced and the same subjects are gone
over to the extent of painful reiteration.
Beneath all there is an impressive moral
force that only needed a few virile dramatic
touches to make it a dominant factor of interest and suspense.

It is the good fortune of the play to have
the role of Summerfield played in a manuer
that compelled attention to details, which
however promising, failed to lead to a fulfillment of well conceived hopes of a powerful climax.

A nice device of novelty is effected by
omitting the use of the curtain. The stage
is set to represent the exterior to the interior
and back to the exterior, according to the
will of the authors. The duality of Summerfield's soul is actually visualized. HisBetter Self is a distinct character who visits
him as a vision and with whom he actually
holds converse, as Hamlet does with the
ghost of his father.

Summerfield is a prominent e

melt the ice of his nature, and he recurred upon the scene a moral regenerate, who forgives Esther and blesses Amy's love for Bradford.

The play is admirably staged and mounted and most delightfully played. Mr. William B. Mack, though not mentioned in the programme, is highly impressive as Summerfield's Better Self, and Mr. Milton Silis plays the manly young secretary with an abundance of natural force. Miss Emmet's emotional scenes as Esther when she pleads with her father are well rendered, and Miss Luckett is charming as Amy. Frank Gillmore plays a physician with languid dignity that wins favor, and Miss Arden won a good round of applause by her bright comedy work as a young newly-wed. Louise Gilloway proved highly interesting as Summerfield's sister, and a bit of bright character work goes to the credit of Jay Wilson. Howard Ginn as Esther's husband made his one short scene stand out distinctly as a moment of dramatic energy.

"KILKENNY"

A Comedy in Three Acts by Augustus Pitou. Sr., Produced at the Standard Theater, Feb. 14.

r.cu.	T. E.							
								e O'Hara
Lady Car	therin	e I	lest	1000	1	A	delaide	Matthews
Dr. Mart	in O	Too	ile.				d . P	Sullivan
Mrs. 0'3	loole.						. Lisle	Bloodgood
KILLY O'	Tools						Lottle	Williams
David Co	nway		80				Dani	el Lawlor
Mrs. Con	way.						Ann	a Nichols
Moina Co	arroll						Ma	rie Quinn
Maurice	Levin	P					. Wm. 7	F. Morgan
Murphy	Kale.			20.0			erride.	E. Miller
Judy Kal	e						El	ina Mason
Monsieur	Hoy	ne.					. Wm. T	. Sheeban
Lieutenar	of Do	F1 2540	11.				He	new Duffy

"SCHNEIDER WIBBEL"

"SCHNEIDER WIBBEL"

The Irving Place company has apparently scored another hit with a new farce by lians Mueller-Scioesser, entitled "Schneider Wibbel," in plain English, "Taylor Wibbel," which had its premiere Feb. 5. Wibbel is a small customs tailor with two workmen. Through his tendency to discuss politics and taking a drink or two too much, be has a row at the inn, and is sentenced to four weeks arrest. By a payment of thirty thalers he induces one of his workmen to serve the prison sentence under his lidentity, while he prepares to install himself in a cupboard in his house and his resourceful wife with the aid of the remaining workman, Miofres, continues to conduct the business. As may be imagined, the concealed tailor becomes the lavoluntary witness of many incidents and events which though highly distressing to him, are excruciatingly

the proud estate of a United States Senator, the tool of a corrupt railroad ring.

In the critical stages of his mental excitement over the false step he is about to take he beholds the vision of his Better Self.

Always admonishing him to do what is right and honorable. Time and time again Summerfield repulses his supernatural mentor, but finally yields to his plea to unlock the door of the room in which his wife spent her last months and inhale the sunshine of her lingering spirit. His short presence amid the dusty surroundings of the past melt the ice of his nature, and he re-enters upon the scene a moral regenerate, who forgives Esther and blesses Amy's love for Bradford.

The play is admirably staged and mounted and most delightfully played. Mr. William B. Mack, though not mentioned in the programme is highly impressive as Summer.

ACADEMY MATINEE

ACADEMY MATINEE

Fourth Performance, Season 1915-16, by the Pupils of the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Lyceum Theater, Feb. 11.

At the fourth matinee of their season the pupils of the American Academy of Dramatic Arts presented another double bill, consisting of "The Little Shepherdess." a one-act comedy by Andre Rivoire, and Emily Symonds's three-act comedy, "The Inside Gentleman."

"The Little Shepherdess." proved an interesting episode of a little wood outside the King's garden in the eighteenth century, and the action concerned a shepherd. a shepherdess, and a princess. Marie Louise Pecheur was charming in the title-role Mona Kingsley made a dainty princess, and Francis Littleton appeared to advantage as the shepherd.

"The Inside Gentleman." which was given its first performance in this country, by permission of Gabraith Welch, concerns a young farmer who, when he inherits a rich estate, decides he will continue to live as a gentleman "inside" rather than as one who is only a gentleman superficially. His snobblish sycophants resent his homely philosophy, but in the end he convinces them that kindliness, courage, and loyalty are essential to the advantageous display of clothes and manners.

Donald Call gave an excellent performance of the farmer, playing with a ruggedness and wholesome flavor that reminded us of William Hodge. Anna Laughney did good work as the scheming Mrs. Ripley and Elna Magnuson brought a quaint charm to the part of Susan. The other parts were in the main well handled by the following players: Leonard Brooke. Joseph S. Bell, Philip Loeb, Stanley Stanton, Charles Stanton, Guy Douglass, Robert Cook, Dorothy Dooley, Doris Underwood, Thoda Cocroft, Mona Kingsley, and Marie Louise Pecheur.

PROTEAN ACTOR AT THE GRANT

A week of benefit performances in aid of the Italian Red Cross and the fund pro-vided for the families of reservists who have been called to the colors are being held at the Grand Opera House this week, begin-ning Monday, Feb. 14. The principal attrac-tion is Aldo, an Italian protean actor. He gives a two-hour performance, during which he makes over a hundred changes of cos-tume. He does everything from singing, dancing, sharpishooting and legerdemain to the presentation of tabloid plays in which he enacts all the characters in appropriate costuming.

DEATH OF COL. GEO. B. BERGEN

Colonel George B. Bergen, who served through the entire Civil War and was affectionately known among his comrades as "Young Napoleon." passed away suddenly at his home in Washington, D. C., Jan. 30. He was interred at Arlington Cemetery, with full military honors, Wednesday afternoon, Feb. 2. Colonel Bergen was well known to many of the prominent members of the theatrical profession, who will rejoice to know that he passed away wearing the same smile that endeared him to his friends. He leaves a widow. Ella Winner Bergen, and two children, Helen Corinne and Mr. Thurlow Bergen, the well-known leading man. Colonel Bergen came of a distinguished New Jersey family, one of the sixteen oldest families in the State. after whom a number of prominent places were named. He was a brilliant lawyer, possessed of a marvelous personality, who graduated from the office of the famous Colonel Collis of Philadelphia, and was active in the practice of his profession for some yearse after his retirement from the

COMPLETING OLCOTT COMEDY

The next production to be made by Cohan and Harris will be the new comedy for Chauncey Olcott. It is not far now from completion and the first performance is expected to take place about the end of March. In the meantime, Mr. and Mrs. Olcott are whiling away the time at Palm Beach.

MISS HAZELE BURGESS QUITS

Miss Hazele Burgess has severed all connection with the organization formerly known as the Hazele Burgess Players, and is in no way connected with the Bert Leigh Players, which organization followed Miss Burgess's withdrawal. Miss Burgess is at present visiting friends in Tampa, Fla.

CHICAGO

Week's Bilis at Fourteen Playhouses to Big Business—The Strollers Annual

Business—The Strollers Annual

CHICAGO, ILL. Feb. 17 (Special).—Business continues big for those attractions which have won favor. Vaudeville holds its own. Burlesque is prosperious in spots. The important picture houses are prospering. The unimportant ones can hardly be classified as to their success for different conditions exist in all parts of the city and the method of conducting the houses counts materially.

Hackstone: "The Ohio Lady," a new play of middle-west life, has made a good impression. Fowers: David wathed a good impression. Fowers: David wathed a good impression of the company arriving here a couple of days abead from the Pacifi coast. The cast includes Charlotte Greenwood and Sidney Grant, Walter Catlett, Francis Camerou, Jack Henderson, May Boley, Burrell Barberetto, Nella Wilson and Camerou Sisters.

Cort: Taylor Holmes in "His Majesty Bunker Reau" is just as popular as ever.

Cohan's Grand; "Young America" is still drawing big business, but ends its run this week.

Illinois: It is almost impossible to get seats for "Chin Chin," unless one zets them way ahead.

Garrick: "Experience" continues to draw well.

Princess: "A Pair of Slik Stockings is in its

Princess: "A Pair of Slik Stockings is in its ixth week.

Garrick: "Experience" continues to draw well.
Princess: "A Pair of Slik Stockings is in its sixth week.
Galcaso Theater: "Ruggles of Red Gap" with Ralph Herz is doing fairly well.
Grand: "The Smart Set 'Is in its second week, making the third week in all for this fortnight engagement is a return date. Imperial: "Making thood" is this week's attraction, following in "A Pair of Sixes."
National: Stock began this week, the first being "The Only Son.
Water Eaker as first feature. Neil De Only "The Control of the Co

the act and to own a part of it cancelled its tour.

The Strollers will hold their second annual "revel" at either Coban's Grand or the Studebaker. If at the first named house, it will be held Sunday afternoon. April 9: If at the latter, the date will be Friday afternoon. April 7. Rochard Goodall, of the Essanay forces, will write a travesty in which the club numbers will appear.

HARTFORD-NEW HAVEN

HARTFORD—NEW HAVEN

HARTFORD, CONN. (Special).—Week of Feb. 7.

"The Law of the Land "was the attraction at Poli's, and played to good audiences. Robert P. Gleckier and Florine Farr did excellently. Action Ritchie also deserves special mention. Ben MacQuarrie. John Ests. William Deamond. Forcest Seabury and Players well. Little least, little forcest Seabury and Players well. Little least, little forcest Seabury and the properties of the most capable child actresses on the stage, of the most capable child actresses on the stage, of the most capable child actresses on the stage, of the most capable child actresses on the stage, of the most capable child actresses on the stage, of the most capable child actresses on the stage, of the most capable child actresses on the stage, which was second woman, and will appear next week in "One Day."

"Experience "at Parson's week Jan. 31 played to record houses. Attendance was over 15,000 paid admissions for the week. This is the biggest business ever done at Parson's with two exceptions. This play will return again shortly. "Maid in America" also played to large audiences Feb. 7. 8.

The Palace is filled at practically every performance, and it is not unusual to see overflow crowds of several hundreds. The Hartford is also reporting a very satisfactory business.

New Haven, Conn. (Special).—"The Heir to

NEW HAVEN. CONN. (Special).—"The Heir to the Hoorah" was presented at the Hyperion week Jan. 31. Charles Carver, Irene Summerly, article of the Hoorah was presented at the Hyperion week Jan. 31. Charles Carver, Irene Summerly, article of the Hyperion week Jan. 31. Charles Carver, Irene Summerly, which was proposed to the expectation of the Wheel part of the Hyperion of the

were well taken the court room scene was especially the court room scene was especially able.

The Olympia and the Bijou are both doing a satisfactory business at present. At each theater a mixed bill of vaudeville and motion pictures is presented.

The new Winter Garden musical comedy. The new Winter Garden musical comedy. The host of the court of the c

FLORIDA NOTES

Shows, after wintering here and being refitted throughout, opened the season here Feb. 15 for a week.

Curley Wilson, with the Johnny J. Jones shows, was severely injured by a lion while the attraction was in De Land, Fin.

The Gasparilla Carnival is in full swing at Tanna, Fia. and business is reported excellent. Clark and Bergman, presenting a musical phantasy, entitled "The Society Buds," at the Orpheum, Feb. 6.9, proved to be a great drawing card.

NEW YORK THEATERS

Playhouse 48th, E. of B'way. Phone 2038 Bryant. Eve., 8.15. Mats. Wed. 4 8st., 2.15.

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Mat. Beet Senate \$1.50 Daily Mat. \$1
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NEW YORK THEATERS

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MAUDE ADAMS

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Ethel Barrymore

OUR MRS. McCHESNEY

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LIBERTY Theatre, W. 42d St. Evgs. at 8; Mats., Wednesday and Saturday at 2. KLAW& ERLANGER. Managers

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GEO. COHAN'S Theatre, B'way and M. COHAN'S 43rd 84. Evgs. at 8,15. Mass. Wed. and Sat. at 9.15 CHARLES FROHMAN Presents

OTIS SKINNER

Cock o' the Walk

COMMON CLAY

new American play in 3 acts and an opi

John Mason and Jane Cowl And an All Star Cast.

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COHAN & HARRIS Prese Leo Ditrichstein

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fan

New Amsterdam W. 400 St. Matinees. Wednesday and Saturday, 3.15.
KLAW & ERLANGER, Managers.
harles Frohman, Klaw & Srianger present Elsie Ferguson

Margaret Schiller

BELASCO West 44th St., Eves. 8.30. Mats., Tuesday, Thursday and Saturday 2.20.

By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near Bway. Evenings at 8.15. Matiness Wednesday & Naturday 2.15

OLIVER MOROSCO presents

The Cinderella Man

A new comedy By Edward Childs Carpenter

CANDLER and St., near B'way.
Rvenings, 8114; Mathnees, Wed. & Sat. 2114

COHAN & HARRIS present

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A new play by Maz Marcin.

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MRS. FISKE

Erstwhile Susan

By Marion De Forrest Founded on Heien R. Martin's Novel,

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Cohan & Harris present

The Cohan Revue 1916

ALL STAR GAST

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Garden Theatre 27th St. Phone

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Wadnesday and Saturday, 2.20,

ANY HOUSE With EDWIN ARDEN

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Evenings at 8.15. Matinees
Wednesday & Saturday, 2.15

The Melody of Youth

A Romantic Irish Comedy by Brandon Tan

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1916

nax is orison. first-ul de-Vibbel f his able cand's out to ertain

"Brilliant Imitation"

Presently this faded before the more brilliant situation of Leo Ditrichstein in "The Great imitation of Leo Ditrichste Lover" by Charles Winninger.

The exact reproduction of Ditrichstein's appearance, make-up, action and diction was so startling that at first it seemed as if the actor himself was on the stage. That constantly repeated cue from "The Great Lover," "And now let us go and have lunch," is likely to become a byword on Broadway for the rest of the season.—

All But "Stopped the Show"

Charles Winninger gives so splendid an imita-tion of Ditrichatein that he all but "stopped the show" at his entrance while the knowing audience applauded him."—*Rresting Mail*.

"Deserved the Plaudits"

Charles Winninger won the artistle honors of the evening with a Leo Ditrichstein imitation that was at times perfect. As the lunch-buying Paurel, skipping from seene to seene with his invitations to the fair sex to join him in the midday meal, Winninger caught the Ditrichstein intonation perfectly and deserved the plaudits that he won.—N. F.

"Real Comic Spirit"

Charles Winninger, besides giving a lifelike imt-tation of Leo Ditrienstein, was full of the real somic spirit.—Evening Globe.

"Could Not Be More Perfect"

Mr. Winninger's mimiery of Leo Ditrichstein could not be more perfect in its way even to the vocal peculiarities of that great lover.— N. Y. Sun.

CHARLES WINNINGER

"Jean Paurel"



The Cohan Revue 1916

"Really Amazing"

But the most striking individual hits of the night were made by Charles Winninger with a really amazing imitation of Leo Ditrichstein in "The Great Lover." In voice, carriage, gesture and appearance Mr. Winninger was remarkably like Ditrichstein, and when the play itself was burlesqued not only the baritone lost his voice but his understudy and then the manager of the opera house met with a similar calamity. It need scarcely be added that the audience found its voice at the same time and raised it in roars of laughter.—

Renting World.

"One of the Best Things"

Mr. Winninger's impersonation of Leo Ditrichstein in "The Great Lover" was one of the best things of the evening.—N. F. Herald.

"One of the Real Creations"

Mr. Winninger, by the way, shows to great advantage. His impersonation of Leo Ditrichstein as Jean Paurel is one of the real creations of the performance and from beginning to end he contributed generously to the fun.—Morning Tele-

"Immensely Amusing"

hurlesque of "The Great Lover," which by a cur-lous coincidence, is another of the productions of the aforeasid George and Sam. Charles Win-ninger scores quite the biggest hit of the evening with his uncenny imitation of Leo Ditrichstein in the sundry garbs and scenes of Jean Paurel, and the original, sitting in the stage box with the eider Cohans toward the end of last evening's perform, ance, was as vastly diverted as any of us.— N. F. Times.

GERALDINE FARRAR WEDS

GERALDINE FARRAR WEDS

Geraidine Farrar, the opera singer, and Lou-Teilegen, the actor, were married Feb. 8 at the home of the bride, 18 West Seventy-fourth Street. The ceremony was performed by the Rev. Leon A. Harvey, of the Fourth Unitarian Church of Brooklyn.

Miss Farrar and Mr. Teilegen first met in New York last Winter, when she was singing at the Metropolitan and he was appearing in "Taking Chances." It was not until they met again in California, where both had gone separately to act in motion pictures, that they became intimate friends. Since Miss Farrar's return from the Pacific Coast last August reports have been current that she and Mr. Teilegen were engaged. These have been emphatically denied, and it was not until the prima donna gave a concert recently in Boston that she admitted the truth of the rumors.

Miss Farrar was born in Melrose, Mass.. thirty-two years ago, and studied for grand opera in Boston, then in New York and Washington, and eventually in Europe. Mr. Teilegen is twenty-nine and came here six years ago in the support of Sarah Bernhardt. He was born in Holland, His father was a Greek, his mother a Frenchwoman.

ACTOR ON "THE ACTORS' CHURCH"

ACTOR ON "THE ACTORS' CHURCH"

In response to an invitation, Charies Carver, leading man of the Hyperion Players, New Haven, Conn., delivered an address before the Yale School of Religion, Jan. 27, on "The Actors' Church Alliance Movement in America and What It Stands For." This is the first time that an actor of any of the numerous stock organizations here has ever been honored by a similar invitation. At the close of the address, Dean Charles Brown, of Yale, remarked that the Actors' Church Alliance movement "is not only a good one, but a very important one." Mr. Carver is a vice-president of the New York Chapter, and is rounding out his second season at the Hyperion.

COSSIP

Ian Maclaren, last season leading man with Granville Barker, is to become the producing head of a theatrical firm in Australia, where he is now playing under the direction of J. C. Williamson, Ltd.

Julian Eltinge has purchased a house on the upper West Side which be will make his city residence. It is located at 240 West Seventy-fifth Street, between Broadway and West End Avenue. Mr. Eltinge recently purchased an estate on Long Island.

Arthur Row has been engaged by Percy

Arthur Row has been engaged by Percy urton for Sir Herbert Tree's Shakespear-

John Cort has engaged the Theo. Bendix String Quartette for the Cort Theater for the balance of the season, beginning Feb. 14.

Perce R. Benton has been engaged by Selwyn & Co. to support Florence Roberts in "The Eternal Magdalene."

Selwyn & Co. to support Florence Roberts in "The Eternal Magdalene."

William Pruette, Jr., began a road season in "When Dreams Come True" in Paterson, N. J., Feb. 4.

Charles Webster is now playing the part of Wittig, the 'smith in "The Weavers," at the Garden Theater.

Alice Hegeman has been engaged for a comedy role in "Come to Bohemia," the new musical play with which the Stuyvesant Producing Company will begin its career.

Max Bendix, who has just returned from San Francisco, where he conducted a symphony orchestra during the Panama-Pacific Exposition, has been engaged by Henry W. Savage as musical director of "Pom Pom."

Ina Brooks has been engaged by the Selwyn company for "The Eternal Magdalene." with Julia Arthur.

Rupert Harvey and Wallis Clark have been engaged for important parts in "Justice."

Bertha Mann, a member of Emanuel

been engaged for important parts in "Justice."

Bertha Mann, a member of Emanuel Reicher's company, has received an offer to play a twelve months' engagement in Australia.

Ferne Rogers, who has been singing the prima donna role in "The Princeas Pat" on tour, has retired from the company to prepare for a new operetta, which will be seen in New York next month.

Kathlene Nesbit, who was last seen here as the jealous typist in "Quinneys!" will have the leading role in support of John Barrymore when Williams, Corey & Riter produce John Galsworthy's "Justice."

Charles Dalton has been engaged for the part of Buckingham in Sir Herbert Tree's production of "Henry VIII."

On account of lil health Mrs. Stuart Darrow is spending the Winter in Miami, Fia.

Among the prominent professionals who

Fig.
Among the prominent professionals who will appear at the Seventy-first Regiment "Gala Night" performance at the Liberty Theater on Feb. 20, are James J. Morton. the Dolly Sisters, Alice Lloyd, Josic Heather, Sophye Barnard, Morton and Moore Harry Fox, Barney Bernard, Nice and Weeks and Will Rogers. The performance is to be given under the auspices of Company A.

Madeline Howard, who was last seen as Beauty in "Experience," has replaced Rose Winter in the role of the Lady in "Just a Woman" at the Forty-eighth Street Theater.

Woman at the Forty-eighth Street Theater.
Claire Rochester, who has been appearing in vaudeville, has been engaged for the "Ziegfeld Midnight Frolic."
The Parshall Memorial Theater, of Lvons, N. Y. the finest theater between Rochester and Syracuse was reduced to ashes Jan. 23 by a fire which broke out in the property room on the third floor, Loss, partially covered by insurance, about \$150,000. Defective wiring caused the fire

EQUITY ASSOCIA-ACTORS'

Ethel Barrymore Elected First "Lady Life Member"—General Meeting to be Held March 10



At the last meeting of the Council, held in the association rooms, Suite 608, Lougacre Building, Feb. 7, the following members were present: Grant Stewart, presiding; Messra. Albert Bruning, John Cope, Frank Craven, Edward Connelly, De Witt C. Jennings, George Nash, and Thomas A. Wise.

Ruth Lechler Henry A. Morey Fred Nicholls Edward B. Reese

Next Monday it will be the pleasant task of the Council to elect our first "Lady Life Member—not alone because of the plication for life membership having been received. It is peculiarly appropriate that Miss Barrymore should be our first woman Life Member—not alone because of the high position that she herself holds—and who is more firmly entrenched than Ethel Barrymore in the hearts of the profession and the American public—but because she represents the two great theatrical families of Barrymore and Drew, names that have been household words to two generations of theatergoers—names that the entire profession holds dear and is proud of. The whole association will be glad to welcome Ethel Barrymore as our first woman Life Member.

We referred in a recent issue of The Mishon to the decision of the Council to hold a special general meeting shortly. The committee in charge of this meeting selected March 10 as the most suitable day, and it was decided to hold simultaneous meetings of the association in New York, Boston, Chicago, Philadelphia, and Los Angeles. Arrangements for these were under way when we learned, to our dismay, that the Catholic Actors' Guild had already chosen that day for their meeting at the Astor Hotel. A telegram was hastly dispatched to Francis Wilson, who is taking a short holiday in Florida, asking him If he could possibly return to New York earlier than he had intended in case we had to alter the date of our meeting. His answer was as follows: "Why ask, just command. Any time, any date."

That is the kind of president we have! To our great relief, however, the committee of the Catholic Actors' Guild most courteously changed the date of their meeting to March 7, thereby placing the A. E. A. under a very real obligation to them.

The meeting in Chicago will be under the capable guidance of Howard Kyle. That is Boston will, we hope, be handled by Grant Mitchell, while a councliman will be chosen later to conduct the meeting in Philadelphia. In the meantime, we have written to Frank Reicher,

L. V. B. Rucker, dramatic writer for the International News Service, is recovering from a broken ankle, acquired while "re-viewing" the Mrs. Mohr murder trial at Providence.



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Emma Carus, Howard Estabrook, Fritzi Scheff (pictures), Sydney Shields, Robert Edeson, Helen Ware, Franklyn Ardell, Adele Rowland, Conway Tearle, Helen Lowell, Zoe Barnett, Clifton Webb, Kate Elinore and Sam Williams, Katherine Kaelred, Vera Michelena, Alice Fleming, William L. Gibson, George Whiting and Sadie Burt, Leah Winslow, Marie Curtis, Zelda Sears, Beth Franklyn, Adele Blood, Texas Guinan, Ota Gygi, Mollie King, Vera Finlay.

Artists Placed Since Monday Under Management of Chamberlain Brown

Howard Estabrook (new \$1000 picture contract), Pedro De Cordoba, Morgan Coman, Mabel Carruthers, Effingham Pinto, Marie Curtis, Sue MacManamy, Walter Jones, Franklyn Ardell, Selmer Jackson.

First Time of "Between the Lines," Harvard-Radcliffe prize Play

Boston (#special).—The John Craig-Harvard-Badcliffe prize Play of the year. "Between the Lines produced at Motor the Prize Play

Boston (#special).—The John Craig-Harvard-Badcliffe prize Play of the year. "Between the Lines produced at Motor to with the war. It is written in the form of a prologue. The produced as clearly copile in a New England village, on the thirty-fifth anniversary of their dren, and voice their reacted that the three have seeningly passed out of their lives. In each of the three one-act higher that the produced in the produced produced produced in the produced p

BOSTON First Time of "Between the Lines," Harvard-Radcliffe Prize Play Boston (Special).—The John Craig-Harvard-Backellife prize play of the year, "Between the Lines" by Mrs. Checkellife Checkelli

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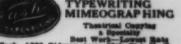
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STENOGRAPHY



NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

2225TICKER

Managers of stock companies will, we are sure, be interested in the subjoined extract from an editorial in the New York Sun:

"New York possesses no stock companies, as they are called, which provide for the public inclined to patronize the less expensive theater's revivals of plays which have long lost their first novelty. These organizations do, however, exist in all the cities outside the metropolis. The question of repertoire is the most difficult one that the managers have to deal with. Popular plays are not easy to find. Consequently those which are really meritorious are likely to appear on the lists frequently. Certain well-known dramas are so important to the managers of the stock theaters, because of thei drawing power, that they are certain to be presented at least once a year.

"So the presence of a company containing many celebrated players in a piece already familiar is not nearly so attractive to the theatergoers who may feel like paying the highest price occasionally as a new play which has never been seen before. The novelty of the drama appeals much more strongly than the manner of performance."

"MADAME X" IN LYNN, MASS.

"MADAME X" IN LYNN, MASS.

LYNN, MASS. (Special).—" Madame X," by the Lonergan Players, management E. V. Phelan, played to capacity business at the Auditorium week Feb. 7. Ernestine Morley, one of the cleverest leading Indies Lynn has ever had, gave an excellent performance of the title-role, and her support was strong, including Frank Charlton as the husband and Eddle Phelan as the son and young lawyer. Mr. Phelan has confined himself almost wholly to the roles of light comedian until his recent effort, which proved a revelation even to his arient admirers. The cast included James Barrett, Maxwell Driscoll, Jack Bennett. Emma De Weale, Anna Layng, Esther Howard. Jack Taylor, Frank Melrose, Paul Linton, and Joseph Guthrie, stage director.

The Strand, management Moe Mark, played to good business with "The Spider Monday, Tuesday and Wednesday, and with "Pudd nhead Wilson," another Paramount feature, the last half.

Central Square Theater opened its first week with the United Booking Office acts. Lynn Theater, dark since Thanksgiving, will open with Marcus Loew vaudeville, management doldberg and Epstein, Feb. 21. The house has changed policy at least twice a senson for a number of years.

The Olympia has taken the Fox films, and the Dreamdand will show the Triangle.

"THE CHRISTIAN" AT SCRANTON

"THE CHRISTIAN" AT SCRANTON

"THE CHRISTIAN" AT SCRANTON
SCRANTON, PA. (Special).—"The Christian" was presented at the Academy in a very capable manner by the Poll Stock company, week Feb. 7, to excellent business. Gus. A. Forbes, the new leading man, and his first appearance with the company, gave a strong performance of the part of John Storm. Mr. Forbes has a very pleasing personnilty, and made a very favorable impression, Mae Desmond as Glory Quayle, Stewart E. Wilson as Horatio Drake, Charles H. Stevens as Lord Robert Ure. and Hazel Miller as 'Polly Love. The staging, under the direction of Augustin Glassmire, was all that could be desired. "The Great Divide." week Feb. 14. Coming soon: "The Call of the North." "The House of Lies," "The Call of the Heart." "When We Were Twenty-One," and "The Fatal Wedding." The Lyceum, the largest and only legitimate theater in the city, was destroyed by fire Feb. 6. It was built by Arthur Frothingham in 1802, and was-called the "Frothingham." A telegram from Mr. Reis says he will rebuild. Edua Archer Crawford, who played second leads with the Poll Stock Players, has left the company on account of the illness of her mother.

"HMMV VALENTINE" ON INION HILL

"JIMMY VALENTINE" ON UNION HILL

"JIMMY VALENTINE" ON UNION HILL

"Jimmy Valentine," always an entertaining stock attraction, was revived by the Keith Players, Union Hill, N. J., last week. This company has the happy facility of being able to present comedy that is clean-cut, and not forced. Jack Roseleigh in the name role was a distinct treat. "Jimmy," in the person of Mr. Roseleigh, was a most natural characterization; somewhat different from the natural type of leading man, his ruggedness and brawn lent a pleasing natural color to his performance. Ann MacDonald as Rose Lane was charming. Arthur Mack's Blinky Davis was a clever bit of acting. Fully understanding the possibilities, and grasping the small details attending a true-to-life rendition of Blinky, Mr. Mack's performance, though only a few minutes in duration, left a decided impression upon the audience. Charles C. Wilson, Joseph Lawrence, Frederick Webber, Harry Kaiser, J. Ellis Kirkham, Hughie Roman, Walter Woodall, Aubrey Rosworth, Frank Armstrong, Jessie Pringle, Virginia Howell, complete the cast. Georgin Mai Fursman and Lauren Pullman, two juveniles, gave interesting performances. "The Two Orphans' followed.

E. A. Grewe, Jn.

MEEHAN'S FAREWELL WEEK

NELFIAIN 5 FARE-WELL WEEK

New Bedford, Mass. (Special).—For the
fare-well week, Feb. 7-12, of their engagement, the John Meehan Players presented
"Damaged Goods" with excellent results
at the Vein Theater. Some of the audience
found opportunities to snicker. The cause
was not in the way which the actor's
lines were spoken. Indeed, the company
were fearful that their purpose would be
misunderstood, and put on the play with
some nervousness.

misunderstood, and put of some nervousness.

Creditable work was done by John Meehan, Florence Carpenter, Charles Richards, Maud Blair, Miss Knowles, Pearl Lyttel, Henry Hicks, and Bernard Steele.

W. F. GEE.

MOZART PLAYERS, ELMIRA

MOZART PLAYERS, ELMIRA

ELMIBA, N. Y. (Special).—The Mozart
Players pleased large houses at the Mozart,
Feb. 7-12, in "At Piney Ridge." Alice
Clements, Victor Browne, Harold Salter,
and Peggy Cameron, a favorite of last season, was welcomed back. David Rogers,
Emma Carrington, Arthur Griffin, Harry E.
McKee, Cliff Hyde, Joseph Latham, Alma
Rutherford; Gall Trultt, and Madeline
Knapp, were excellent. Director Harry E.
McKee outdid himself in the completeness
of the production, and special scenery by
Karl Amend was most pleasing to the eye.
"The Sign of the Four," Feb. 14-19;
"Daughter of the South," Feb. 21-26.

J. Maxwell Beers.



BERT LEIGH PLAYERS IN "THE WOLF." Left to Right: C. Russell Sage, William Scheller, Joseph Remington, Bert Leigh, Vernou Wallace, Shirley Mayberry.

Wallace, Shirley Mayberry.

Wallace, Shirley Mayberry.

MIAMI. Fl.A. (Special) — The Bert Leigh Players, formerly known as the Hazele Burgess Players, closed their engagement of thirty weeks in Jacksonville, Fla., and opened the Grand Theater, Miami, Fla., in "Within the Law," and are now in their fifth week to excellent business. Bert Leigh has leased the Grand for three months. The company remains the same. Hazele Burgess, Maude Hollingsworth, Shirley Mayberry, Bess Brower, Jessie Livingston, Vernon Wallace, C. Russell Sage, William Scheller, Sarah Acker, Joseph Remington, William Coller, James Owen, James Webb, Rep Logle, Monroe Klabber, Julius Peltz, and James Lasserre. The plays are staged as near the original production, as the flashlights of the original are used as copies

Miami is a beautiful city, and all of the country's notables are there, among them William Jennings Bryan, Andrew Carnegie, and William Vanderbilt. Bert Acker.

* BIGIDOINGS IN SPOKANE

SPUCANE, WASH. (Special).—Ernest Wilkes, traveling star and general director of the string of stock companies bearing his name, one of which is playing at the American Theater, will remain in Spokane for several weeks to supervise personally the presentation of several big productions. This company is being selected by wire, making an Eastern trip unnecessary. "Classmates," was presented week of Feb. 13. Mr. Wilkes played in the original production with Robert Edeson, and also toured the West with Norman Hackett. his Salt Lake company leading man. Mr. Wilkes will play the part of the crazed man. lost in the Southern jungles, who fights with his classmate over a girl they love. After "Classmates" the company will present "The Littlest Robel," with the machine gun company of the national guard aonearing with genuine guns. Following will come "Fine Feathers," "Kindling," and "The Easlest Way," Mr. Wilkes will open with his Metropolitan Theater company in Seattle in "Kick In," week of March 4. He announced that Norman Hackett will be the leading man of the Seattle company, "The House Next Door," produced by the Ernest Wilkes Stock company, week Feb. 5, was the most artistic thing the resident players have done. J. Anthony Smythe as Sir John Cotswold, the Gentile father: Louis Von Wiethoff as Sir Isaac Jacobson, the head of the Jewish household. Chester Warner and Raiph Cloninger as the Jew and Gentile sons, respectively, were good, and Miss Jane Urban and Miss Evelyn Duncan excelled as their respective sweethearts. Rodney Hildebrand, the new face in the company, made a very favorable impression in his debut as the Hon. Olive Trevor. "Ready Money" underlined.

DAVIS AND EMPIRE, PITTSBURGH

DAVIS 'AND EMPIRE. PITTSBURGH
PITTSBURGH (Special).—The Harry Davis
Stock company was seen in an elaborate
production of Marie Doran's "Joseph and
his Brothers." week Feb. 7. The six scenes
were gorgeously mounted and received outbursts of applause from the audiences. Edward Everett Horton in the role of Joseph
did the best work since his engagement here,
and Alice Fleming fulfilled the role of Zuletka satisfactorily. The Asenath of Faith
Avery was well done, and William Gibson
was cast to advantage as Potiphar. The
other members of the cast gave good support, and there was also an ensemble of
dancing girls. "The Road to Happiness,"
Feb. 14-16.
The Empire Itad "Labor and Capital" as
the offering Feb. 7-12, and was well done

The Empire had "Labor and Capital" as the offering Feb. 7-12, and was well done by the Empire Stock company. There were many melodramatic moments throughout the piece. Williams Wells was adequate as the foreman and Louiszita Valentine capably handled the role of the mill owner's daughter. Hose Adelle, Lois Blair, William Stanton and the other members of the company were ably cast. "Mrs. Tempic's Telegram," Feb. 14-19.

WALLACE PLAYERS, OAK PARK, ILL.

The Chester Wallace Players have been appearing at the Warrington Theater, Oak Park, Chicago suburb, since Nov. 9, to uniformly good business. Last week a big production of "Polly of the Circus," with many special circus features and acts which were laid off in Chicago. The business was so big that a special matinee was given Saturday morning. The receipts for the week broke all records of the house. Miss June Keith made her first appearance in the leading role. Week Feb. 7, "Your Huntble Servant," with "Rainbow" to follow.

GREATER NEW YORK STOCK

GREATER NEW YORK STOCK.

KEITH'S BRONX.—In this day of rush and turmoil, with the slogan "back to the land" turning the tide of dense population toward the open country. "The Oil Homestead" is a quaint weather-beaten lighthouse, signaling tired voyagers toward the rustic harbor of peace and comfort. It were hard to imagine a more homely or realistic homestead farm than that pictured in the first act of the B. F. Keith Bronx Theater production, week of Feb. 7; all the real live barnyard animals and household pets were there. Director Roland G. Edwards has taught his audiences to expect much and they are now wondering if the limit of his possibilities has been reached. Walter P. Richardson, in the role of Joshua Whitcomb, whose broad speech and rustic mannerisms furnish the humor of the action scored another enjoyable hit. The characters, Happy Jack and Reuben Whitcomb, redeemed through love and kindness, teaching the moral of brotherhood and the good which comes from lending a helping hand, were splendidly portrayed by Walter Marshall and William Seele. Luella Morey as Aunt Matida, Frances McGrath as Rickety Ann. Fred C. House as Cy. Albert Gebbardt, Margret Fleiding, Russell Parker, Jack Hutcherson, Florence Burroughs, seen here for the first time, Julian Barton, David Hewitt, Geraldine Sloane and Cleo Hoffman, both newcomers, were seen to good advantage. The quartetic and church music were also delightful features. Week of Feb. 14, "Under Cover," first time in stock.

WADSWORTH—ELSMERE. The Wadsworth Players' offering for last week was "Siberia." The Elsmere Players presented "Within the Law" for last week's attraction. Mr. Edward Ornstein, manager of the two above named companies, has at last discovered that New Yorkers want 'real' shows, and has accordingly decided to produce "Within the Law." Kick In." Outcast," "Under Cover," and other Broadway successes.

cast. "Under Cover, and other Broadway successes. Louis Ancker recently closed with the Casino Theater Players, Washington, D. C. Mr. Ancker was last seen in New York in the support of Madame Petrova in "The Revolt." Frances McGrath, the new leading lady of the Keiths Bronx Players, is meeting with tremendous success at that playhouse.

Brooklyn. — The Grand Opera House Players gave a very creditable performance of "The House of Lies" during the current week. The play was resplendent with humorous as well as sentimental moments, and in all it was very absorbing with interest. Enid May Jackson and Dudley Ayers were in the foreground and their acting was superh, while M. J. Briggs deserves great credit in the way in which he acted. Others whose work was also highly commendable are Mr. Charles Schofield, Miss Florence Roberts, who acted in a role in which she is always effective: Mr. William Evarts, and John Roach. Mr. J. Francis Kirk, besides directing the players, also managed to take part in the cast. Next week, "The Ware Case."

"ALMA" IN NEWARK

"ALMA" IN NEWARK

Newark. N. J. (Special).—When Manager Stork decided to present "Alma, Where Do You Live?" at the Orpheum. the pessimists thought it a rather risky proposition, but they did not know the calibre of the Brown-ell-Stork company when it comes to giving a musical comedy. Grant Ervin was especially engaged to play Theobold Martin. a part he has played heretofore. Mr. Erwin is still a big favorite in Newark. R. Leigh Denny as Gaston Duval, also surprised us with his splendid tenor voice. The third surprise was that of the delightful voice of Enild Morel, who was compelled to repeat "Love, Here Is My Heart." over and over again. Miss Brownell, whom we have seen as Alma before, was as delightful as ever. Joseph Sweeney, the detective, came in for his share of honors. Clifford Stork, as Pierre Le Peach, kept the house in an uproar and scored heavily in singing the "Tom Cat" number. Miss Rollett Bertram, a Newark girl, made her debut as Germaine. Her voice is charming. Miss Margaret Dills, as Theobold's wife, was extremely funny. Hallet Bosworth as Count Rollvario, James R. Garey as the notary, and Robert Livingstone completed the cast. The excellent stage settings, especially the second act. Is the handlwork of Harry Bennett. The orchestra, under the direction of Mr. Fisher, was exceptionally good. Next week "The Kreutzer Sanaia," to be followed by "The Old Homestead." George S. Appleaste.

"THE SHOW SHOP" AT WORCESTER

"THE SHOW SHOP" AT WORCESTER

Workester, Mass. "The Show Shov proved an entertaining play as given by the Poll Players at the Grand, week Jan. 31-feb. 5. Anna Cleveland, Frank Thomas, Orris Holland, Edna Buckler, Jimmie Bliss, Mary Hill, Gist Tanley, Murray Barnard, Hazel Jones, and Florence Carrette were in the cast. "The Christian." Feb. 7-12, with Rowden Hall as John Storm, Anna Cleveland as Glory Quayle and Director Cecil Owens in his old role of Lard Robert Ure.

Frank Hanson Ordway.



HELEN SCHUSTER-MARTIN. Owner and Manager The Little Playhouse, Cincinnati.

Cincinnati.

Mrs. Schuster-Martin is a notable professional in Cincinnati. She owns and manages the Little Playhouse and is also a member of the company of the name of the house. As a dramatic reader and interpreter of the classics, she is known as an artist in the best sense of the word. Endowed with a brilliant intellect, her fine judgment and forceful nature enable her to give a master interpretation. Possessed of marked versatility, she is equally at home with the classics, the society drama, the character sketch, or monologue, perfect idelity to nature being a notiveable characteristic. Her art is marked with reposeful strength gained through long study and large experience. Mrs. Martin is an active member of the Cincinnati Womans' Club, the McDowell Society, the Drama League and the Civic League.

The Little Theater is the only theater actually owned and managed by a woman. The productions are monthly at which time three performances are given. Mrs. Martin's recent appearances with the company have been Bright Romer in "Love and Geography" by Bjornson and Catherine in "A Man Who Married a Dumb Wife." by Anatol Prance. The present season of The Little Theater has been an experimental one but successful. The next season, the productions will occur more frequently, dates with other Little Theaters throughout the country will be exchanged. The committee of sponsors of this well managed and attractive little house is composed of some of the exclusive set of Cincinnati. The house is planned after the art theaters of Europe. The director is Karl L. Dietz.

Baltimore, Md. (Special)—Thanks to Edward Renton and the Auditorium Players, we are again indebted to them for introducing us to another bit of playwriting which has never been done on a local stage. Week before last it was "The Brute. The latter is by a Baltimorean, Frederic Arnold Kummer, but strange as it may seem, we have never had an opportunity until now to pass judgment on its merits. Not having seen the original cast it is impossible to make comparisons, but we want to state that it would be difficult to conceive of a better all-round performance than the one given by the local company. Grace Huff and Carl Anthony undoubtedly gave one of the best bits of team work seen on the Auditorium stage in many a week. Miss Boyd, Mr. Orr. Miss Woodthorpe and Mr. Evans gave good ner formances. The play was well staged. Seven Days "was revived week Feb. 14. AUDITORIUM PLAYERS

"MISLEADING LADY" IN ST. PAUL

"MISLEADING LADY" IN ST. PAUL
St. Paul, Minn (Special).—May Buck
lev as Helen Steele in "The Misleading
Lady, presented by the Fisher Flayers at
the Shubert, Feb. 6.12, once more bad a
real opnortunity and made the most of it.
Minor Watson, too, stepped decidedly into
the limelight again as Jack Craigen, by
has done since his advent with this company Ernest Fisher, who, it seems has
developed a penchant for roles of the
bugs" variety, was extremely amusing as
developed a penchant for roles of the
bugs" variety, was extremely amusing as
Roney, So deep had the "rats in his gar
ret" impregnafed the gray matter that be
even imagined the song sung off stage and
off key was the "Marseillaise" Robert
Russell as Weatherby read his live. "Oh,
my God!" very well throughout the play.
The rest of the cast had but little to do
but they did that little well, "Inside the
Lines," Feb. 13.19. "The High Cost of Loying," Feb. 26.26.

JOSEPH J PRISTER

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (Special).—Academy: "Under Cover," and "The Virginian" to big business weeks Jan. 24-d. In "Under Cover," James Rennie and Adeline O'Connor, leads, did notably good work. As Amy Cartright Mary Coates, the young o'th woman of the company, had her first good opportunity and used this well. In "The Virginian" James Rennie and William Powell were far above the stock average and in both plays the support was so good as to make both productions well worth while. Raymond Capp, the new director, is ably assisting at acting when the cast requires. Artist Seymour Parker's sets for "The Virginian" won much favor and were similar to those which he did for the original production under Kirk Lashelle.

The fourth presentation of one-act plays by members of the Northampton Players at the private theater at Mr. McCallum's was given Feb, 3. The plays were "The Stranger," by Strindberg, "A Marriage Proposal," by Tchekoff and "The Romance of a Marionette," by Stephen Leacock. There was a marked artistic advance in their rendering The actors were more successful in using their own identities and hence the reciprecaletion and the characterization were more flexible and better shaded. The stage effects were excellent and there was a delightful harmony between these and the acting. Miss Sue Van Duzer carried the monologue in "The Stranger" and feelingly exhibited afine range of emotion. Miss Gertrude Workman ably conveyed the hard disdain and the flickering comprehension of the woman who listens. Satisfactory also was the setting for "A Marriage Proposal."

Brilllance and novelty was furnished, particularly in the third play which the players had arranged from Stephen Leacock's peem published in Vogue. Resplendent, gracious and charming in white and gilt Miss Sue Van Duzer appeared and lighted the footlights; gave the final touches to the showman's properties and then frequently lowering and raising a miniature curtain recited the lines of the poem while on a little stage erected within the reg

DUBINSKYS' "THREE TWINS"
KANSAS CITY (Special).—Dubinsky Brothers Stock company's offering for the week at the Garden Theater was "Three Twins."
which had one of the biggest houses of the season at the opening Sunday night. The Dubinsky players extracted all possible four from the farce and made good in a musical comedy productions. The three Dubinsky brothers took part in the production. Ed Dubinsky was a capital Tom Stanbope, causing laughter at every appearance. Barney Dubinsky was at his best in the part of General Stanbope, doing some extremely clever character work. Maurice M. Dubinsky made as Harry. Irone Daniel was a clever and effective Dalsy Armitage and especially pleasing in her musical numbers. Eva Craig as Miss Summers and Frances Valley as Mirs. Winters made good. "The Canfession" follows. DUBINSKYS' "THREE TWINS"

HATHAWAY PLAYERS, BROCKTON
BROCKTON, MASS. (Special).—The Hathaway Players week Feb. 7 presented "Mother" to large and interested audiences. Marion Chester in the title role gave an excellent portrayal. Ruth Lechler and Leah Javnè às the two older daughters. Ardath and Leonore, were very pleasing. Nathalle Rounds and Kathryh McGregor as the twins furnished clever comedy. John B. Whiteman, Elmer Thompson, Julian Noa, and Kathleen Barry, scored. The play was well staged under the able direction of William H. Dimock. The Conspiracy, week Feb. 14.

SALT LAKE CITY

SALT LAKE CITY

SALT LAKE CITY (Special). The Wilkes
Stock company, in their last week at the
Empress Theater presented "The Woman"
entire week of Jan. 23 to full houses. On
Jan. 30 they moved to their new permanent
home, conce the Orphoum, then the Utab,
now the Wilkess, opening to a bouse packed
and turning many away. The play was "Inside the Lines." The Empress will now be
rearranged for the production of the Paramount Pictures.

C. E. Johnson

Mildred Florence

INGENUE

Hudson Players Union Hill, N. J.

LELAH HALLACK

En Route to Havana, Cuba

FRANCES McGRA

LEADING WOMAN Keith's Bronx Theatre

Roseleigh

This Week: "The Two Orphans"

LEADING MAN B. F. Keith's Players Hudson Theatre Union Hill, N. J.



Richard La Sa

LEADING MAN

AMERICAN THEATRE

PHILADELPHIA, PA.

BAL

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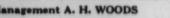
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esement MESSRS, SHUBERT

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach as on or before that date.

DRAMATIC

ADAMS, Maude (Chas Frohman, Inc.): N.Y.C. Dec. 21-

ADAMS, Maude (Chas Frohman, Inc.): N.Y.C. Dec. 21—
indef., Margaret (James Shesereen): Altoona, Pa., 16, Atlantic City, N. J., 17-19, Washington, 21-26.

ANY House (Sargent Aborn): N.Y. House (Sargent Aborn): Allantic City, N. J., 17-19, Washington, 21-26.

ANY House (Sargent Aborn): Allantic City, N. J., 17-19, BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10-Feb. 26.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—
indef.

CAMPBELL, Mrs.: Reading, Pa. 18.

CINDERBILLA Man (Oliver Morosco): N.Y.C. Jan. 17—
indef.

rosco): N.Y.C. Jan. 17—indef.
COMMON Clay (A. H. Woods):
N.Y.C. Aus. 28—indef.
DADDY Long-Legs (Co. A:
Henry Miller): Boston 7—indef.
DADDY Long-Legs (Western:
Heury Miller): Omaha, 1416.

DITRICHSTEIN. Leo (Cohan and Harris): N.Y.C. Nov. 10—Indef.
DREW. John (Chas. Froh-

16.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10
—Indet.
DHEW. John (Chas. Frohman. Inc.): Birmingham. Ala. 16, Memphis. Tenn. 1719: Springfield. Mo. 21. Jopulin 22. Parsons. Kan. 23.
Kansas City. Mo. 24-26.
ETERNAL Magdalene (Co. A: Selwyn and Co.): Boston 1—
Indet.
ETERNAL Magdalene (Co. B: Selwyn and Co.): Cleveland 14-10. St. Louis 20-26. Kansas City 27—March 4.
ETERNAL Magdalene (Co. C: Selwyn and Co.): Roanoke.
Va. 16. Winston-Salem. N.
C. 17. Greensboro 18. Charlotte 19. Columbia. N. C.
21. 22. Augusta, 6n. 23. 24.
EVERYWOMAN Henry W.
Savage: Dallas. Twx. 16-19.
Ft. Worth 21. 22. Mexia 23.
Waco 24. 25. Temple 26.
Byran 28. Brenham 29.
EXPERIENCE (Wm. Elliott. Comstock and Gest): Prov.
R. I. 14-19. Springfield.
Mass. 21-26.
EXPERIENCE (Wm. Elliott. Comstock and Gest): Chgo. Dec. 24—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Mass. 22. 23.
Ann Arbor 26. Cleveland 22.
Ann Arbor 26. Cleveland 23.
Ann Arbor 26. Cleveland 24.
FEAR Market (H. G. Piske and Geo. Mooser): N.Y.C. Jan. 20-Feb. 19.

Ann Arlor 29, C. March March 4, FEAR Market (H. G. Plake and Geo. Mooser): N.Y.C. Jan. 26-Feb. 19. (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31—

indef.
FISKE Mrs. (Corey Williams
and Riter. Inc.): N.Y.C. Jan.
18—indef.
FORRES-Robertson. Sir Johnaton: Topeka. Kan., 16. Wichtan 17. Oklahoma City. Okla.

HIGH Grains W. S. C. South

With Allen N.Y.C. 7—Indef.

HEART of Wettons (Chae, Frohman-David Belasce): Buffalo
14-19, Balto 21-26,

HILLIARD Robert N.Y.C.
Jan. 11—Indef.

HIT-the-Frail Halliday (Cohan
and Harris): N.Y.C. Sept. 13—
indef.

HORSON'S Choice (Messrs,
Shubert): N.Y.C. Nov. 2—
indef.

HORGE Wm. (Lee Shubert):

Roston 14—Indef.

HOLMES Taylor (Joseph

HOLMES Brooks)

BOLADS: Chgo Nov. 1—and def.
Brooks: Chgo Nov. 1—and def.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.
HUMAN Soul (J. A. Schwenk): Des Mosines, Ia. 7-12, Aurora, III., 14-16. Lincoln, Neb. 17-19. Minnearontils 21-26. Sait Lefts City 28-March 4.
LLINGTON, Marcaret (Selwyn and Co.): San Antonio Tex. 16. 17, Houston 18. 19, Galveston 21. Beaumont 22. Shevreport, 1a. 23. Texar-Shevreport, 1a. 23. Texar-Shevreport, 24. Hot Springs.

MAUDE, Cyril: Pittsburgh 1419.
MELODY of Youth (Jas. K.
Hackett and Geo. C. Tyler):
N.Y.C. 15—Indef.
N.Y.C. 12-26.
O'HARA. Fiske (Aurustus
Pitou, Jr.): N.Y.C. 14-19.
OHIO Lady (Klaw and Erlanger and Geo. C. Tyler):
Chro. 7.—Indef.
OMAR. the Tentmaker (Tully
and Buckland): Cleveland 1419. Detroit 21-28. Toledo 27March 1.
OX Trial (Oohan and Harris):
New Orleans, La., 13-19.
PAIR of Silk Stockings (Winthrop Ames): Chgo. Jan. 9—
indef.
PAIR of Silks (H. H. Frasec):

PAIR of Silk Stockings (Win-throp Ames): Chro. Jan. 9-inder. PAIR of Sixes (H. H. Frasce): Montreal 14-19. PAIR of Sixes (Co. B: H. H. Frasce): Pittsburgh 14-19. PAIR of Sixes (Special: H. H. Frasce): Ellsworth, Kan. 16. Salina 17. Concordia 18. Clay Center 19. Kansas City. Mo., 20-26. Taylorville, Ill., 28. Vandalia 29. Effingham March

POLLYANNA (Klaw and Erlanger and George C. Tyler):
Phila Jan. 24—inder.
POTASH and Perlmutter (A.
H. Woods): Kansas City 13-

H. Woods): Kaness
19.
OTASH and Perimutter (A.
H. Woods): Ida Grove. 1s.
16. Onswa 17. Cherokse 18.
Storm Lake 19. Remsen 20.
Sheldon 21. Spencer 22. Em.

Sheldon 21, Spencer 22, Emmettsburg 28,
POTASH and Perlmutter in Society (A. H. Woods): N.Y.C.
Oct. 21—indef.
ROBSON, May (Klaw and Erlanger): Green Bay, Wis., 16,
Ampleton 17, Wausan 18, Eau Chaire 18,
ROLLING Stone (Selwyn and Co.): Boston 7—indef.

of the Hills (One-acVitty): Marsinall Trace II. Lake Estelling & D. 18 D1 Asinton 22 H-D1 El Liston 24

Bruison 13. Assets 25. Greeve-din 22. Livingston 25. Greeve-ton 24. Fruity 25. 26. Conf-duce 28. SIMB Bair (Henry B. Harris, SIMB Bair (Heveland 14-19. Fat.: (Teveland 14-19.

eveland 14-19.
R. H. (Messra,
Phila, 14-March 4,
rances (David Be'kirn 14-19.
V. Lou: Hartford,
1. 16. Lonesome Pine
and MacVitty: Dn.
1. 16. Herrin 17.

ASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—Indef. REASURE Island (Chas. Hop-kins): Pittsburgh 14-19, Washington 21-26, Balto. 28-March 4

Ark., 25. Little Rock 26.

Ark., 25. Little Rock 26.
Memphis, Tenn., 28, 29.
IN Old Kentucky (Philip H.
Niven): N.Y.C. 14—indef.
RVING Place Theater: N.Y.C.
Sept. I —indef.
RWIN, May: Minneapolis 2023.
IT Pays to Advertise (Ochan and Harris): B'klyn 14-19:
Newark, N. J., 21-26, Springfield, Mass., 28-March I.
IT Pays to Advertise (Ochan and Harris): Owstonne, Minn., 16. Faribault 17. Red Wing 18. Rockester 19. Eau Claire, Wis., 20. Wingon, Minn., 21. La Croase, Wis., 22. Austin, Mino. 23 Albert Lea 24. Ft. Dodge, Ia., 25. Mason City 26. Marshalitown 28. Iowa City 29. Grinnell March 1.
JUST a Woman (Messars, Shubert): N.Y.C. Jan. 17—indef.
KICK in: Cinti. 14-19.
MA K I N G Good (Roberts, Worth, McColough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough M. Colough M. Colough): Chac. 619. St. Louis 20-26. Chac. 27March M. Colough M. Coloug

TRAVELING STOCK

CHAMPLIN, Charles K.: Nor-wich N. Y., 14-19. LA ROY: Republic, O., 14-19. MACHAN'S Associate Players: Owen Sound, Ont., Can., 14-Owen Sound, Ont., Can., 14-18, MAXWELL: Davis, W. Va., 14-19. MAXWELL: Brasil, Ind., 14-19. MAXWELL: Brail. Inc. 19-19
NOLAN, J. Jerome: Centralia Pa., 14-19, 8t. Claire 21-26.
RICHARDSON: Gibson, Neb., 14-19, ROBRINS: Rapid City, S. D., 14-19, WESSELMAN-Wood: Spaiding, Neb., 14-16, Princess 17-19.
WIGHT Theater Co.: Panora, Ia., 14-19, Stuart 21-26, Audubon 28-March 4.

OPERA AND MUSIC

ALONE at Last (Messrs. Sh hert): N.Y.C. Oct. 19—inde AROUND the Man (Klaw as Erlanger): Phila. Jan. 31-

AROUND the Man (Klaw nine Erianger): Phila Jan. 31—
Erianger): Phila Jan. 31—
Indef.
BLUE Paradise (Mesars, Shubert): N.Y.C. Aur 5—Indef.
ROHEMIAN Girl: Indiana, Pa.,
16. Du Bois 17. Purasuitawnew 18. Johnstown 18. Teveno22. Attoom 22. Beaver Falls
23. Oll City M. 24. Franklin
25. Oll City M. 24. Franklin
26. Oll City M. 24. Franklin
27. Oll City M. 25. Franklin
28. Oll City M. 29. Franklin
29. Oll City M. 29. Fran

Potestan I. Candida Control of Control of Control 14-19.
ROAD to Mandalay: N.T.C. 25
-Indef.
ROBINSIN Crusse. Jr. (Measrs.
Shabert): N.Y.C. 17—Indef.
ROBIN Hood (De Koren Opera
Co. 1. Anaconda. Mont. 18.
Sand Point Ida., 17. Spokane.

Wash. 18, 19, Walla Walla
20, Pendleton Ore. 21, Baker
22, Weiser, Ida. 23, Boise
24, 26 Mountain Home 26,
Twin Falls 28, Burley 29,
Pecatello March 1

SARI (Henry W. Savage):
Tuscalcoos. Ala. 16 Birmingham 17, Nashville,
Tenn. 18, 19, Jackson 21,
Memphis 22, 23, Greenville
24, Jackson 25, Vieksburg
26, New Orleans 27 March 4,
SO LONG, Letty (Oliver Morosco): Chgo. 13—indef.
SYBIL (Chas. Frohman Inc.):
N.Y. C. Dec. 25
—indef.
SYBIL (Chas. Frohman Inc.):
N.Y. C. Jan. 19—indef.
SYBIL (Chas. Frohman Inc.):
N.Y. C. Jan. 19—indef.
SYBIL (Chas. Frohman Inc.):
N.Y. C. Jan. 29—indef.
VERY Good Eiddle (MarburyComstock): N.Y. C. Dec. 24
—indef.
VERY Good Eiddle (MarburyComstock): N.Y. C. Dec. 24
—indef.
WATCH Your Step (Chas. Dil-

lingham): St. Lonis 14-19.
Kaness City 21-28.
WHEN Dreams Come True (Coutts and Tennis): Puttann. Comb. 16. Southbridge, Mass. 17. Worcester 18-19.
WHEN Dreams Come True (Coutts and Tennis): Washington, is 16. Davenport 17.
Galesburg, Ill., 18. Julist 19.
Kankakae 20. Lafayette, Ind. 21. Logansport 22. Wabash 23. Huntinaton 24. Definate, O. 25. Lima 26.
WILSON Al. H. (Sidney B. Ellis): Detroit 13-19.
WHEND of Piesaure (Messrs. Shubert): Buffalo 14-19.
Cleveland 21-28.
WHENDAM Processer 18-19.
WHENDAM Processer 18-19.
WHENDAM Processer 18-19.
WHENDAM Processer 18-19.
WHISCELLANEOUS
BALLET Russe: Cago, 14-26.
Licoffell's Follies of 1915
ZiEgeffell's Follies of 1915
ZiEgeffell's Follies of 1915
CiFlorena Ziegefeld: Indianas-cites 14-19. Charlet farry Wm. Morris: Phila. 14-19. Fitts burgh 21-26. Cleveland 28-29 Toungstown March 1.
CiCov. Thomas Elmore: Lag-caster, O. 16. Ashville 17.
Georgeeville 21. Lilly Chapel 21. Lilly Chapel 22. Lafayette 23. London 24. Catawba 25. Eroon 26. Williams 19. St. Williams 19. St. Williams 29. Till CRSTVIN, the Magiclan 19. St. Williams 29. Till CRSTVIN 29. Till

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Mail is advertised for two weeks the post-office.

WOMEN

Alberta, Laura.
Barnette, Camilie, Roberta Bellinger, Ailce Bentley, Mabel Bort, Eighthe R. Black, Julia Borts, Miss Brewster.
Cameron, Ella. Cora Chaplow, Kitty Cheatham, Mrs. Clement, Marguerite Curtis.
Davies, Lea Davis, Mrs. Clare De Witt, Anna Duffey, Helen Du Vall.
Elilott, Marie.
Findlay, Agnes, Marguerite Foresdale, Gertrude Fowler.
Gentle, Ailce, Phyllis Gilmore, Mrs. E. Grant.
Hall, Mary, Nell Hall, E. Hobatt, Gene Hendricks.
Jackson, Suganne.
Kramer, Frankie, Edna Knowles,
Lee, Bessle, Edith Lemmert, Lucilie Leunon, Teffrey Lewis, I. Lind.
Mack, Letia, Lillian Ethel Morris, Julia Morton, Martha Morton.

Maris, Julia Morris, Julia Morrion.
Morton.
Nicoli, Yetta.
O'Brien, Marzaret.
Parch, Mazle, Natalle Perry,
Miss Pierce.

Aldrige, Alfred D. L. J. Al-nbaugh, George Arkin, Robert roold,

Barnum, George W., John Bowers, Addison Burkhardt, Carlton, Harry C., Hortense Clement, Fitch Cooper.

Remington, Adeie, Lillian Rhodes.

Sterling, Ada, Lillian Sterling, Beth Stone, Krmani Stuart, Touraine, Betlina.

Vale, Louise, Amy Veness, Agnes Waliace Villa.

Wellman, Emily Ann, Awentworth, Lillian Wilson, Young, Ruth.

MEN

Aldrige, Alfred D. L. J. Allenbaugh, George Arkin, Robert Arnoid, Other, M.

Aldrige, Alfred D. L. J. Allenbaugh, George Arkin, Robert Arnoid, Other, M.

Odner, M.

Jewett, Henry, John Jex, R.

Johnson, Frederick Karr, Handson, Mr., Edward D. Lymber, John John Mr., Mr., Mr., Landson, Mr., Handson, Mr., Frederick Karr, Handson, Mr., Frederick Karr, Handson, Mr., Frederick Karr, Handson, Mr., Mr., Landson, Mr., Landson,

Nixon, Win. J.
Odhner, M.
Pangborn, Frankiin, Roy
Plicher,
Raynes, George W., Win.
Raynor, Theodore Roberts.

Clement, Fitch Cooper.

Dillion, J. W.

Emerson, Chas. W. Harry
A. Evans, Thomas D. Evans.
Fazans, Barney, J. M. Pedris,
Arthur Forrest.

Galvin, James A. Henry
Earl Gibbs, Sam Goiden, Joseph Gray, Malcolm Greene, Julian M. Greer, Gilbert Grezory,
Harrison, Mark, Jerry Hart,
Will S. Hart, Joseph Henley,

THE NEGROES WIN

Morristown, N. J., Aldermen Favor Their Three-Act Comic Opera Has a Try-out at Objection to "Birth of a Nation" Newark, N. J.

Objection to "Birth of a Nation"

Modristown, N. J. (Special).—An appeal has been made by the Negro population bereto the Mayor and Board of Aldermen against the producing of "The Birth of a Nation."

The appeal seemed to have some effect on our Town Fathers, for they passed a resolution in the Negroes' favor. Mr. Lyons, owner and manager of the Park Theater, says that the pictures will be produced as advertised, March, 2-4.

Lyons Park: "When Dreams Come True, Feb. 5; Pearl White in "Hazel Kirke," Feb. 7; Nell O'Brien's Minstrels, Feb. 8; A Fool There Was," Feb. 12, Whinfried St. Claire Stock company, Feb. 14-21.

Palace: Willard Mack in "Otohn Oc." Feb. 7; Theda Bara in "Destruction," Feb. 8; Lidina Gish Rozika Polly and Wilfred Luces In The Lily and the Hose Kressen, Et Liding and Genevieve Hanner in "The Green Erest Monster," Feb. 15, Many Niles Minter in "Barbara Frietchie," Feb. 16.

SAN FRANCISCO

Francisco (Snepal) — The lattle still isotore the Board of Supervisors con-the letting of the Civic auditorium naturall for panular opera. The Theat Allanagers Association is agnosting the field. The lower expressed a femiliar Te-

test.

in doinning offerest Matherican Test, in large house. Blanche Hail and Jack Breve the star roise. This is the first time the minima has offered nominar prices for its profess of the 25 cents.

Columnia has offered demain prices by desirable and the 25 cents.

The Aicarar presented "On Prial" to a good house. Lyrell and Vaughan being the stars. Prices 25 to 75 cents.

The Cort 's doing well with La Scain Obera company. Alice Nielsen is the real attraction. She started stage life with us. "The Only Girl" will follow the opera.

At the Orpheum, Bessie Clayton and Frank Fogarty are about the biggest cards. The Empress has "Rullar Passion" in film and a good vaudeville show. Pantages has Havenan's Wild Animals and the Hippodrome is crowded at each performance.

A. T. Bannett.

"PRINCESS TRA-LA-LA"

NEWARK N. J. (Special) — Here is the cast of Princess Tra-La-La." the three-act comic opera, first time on any stage, at the Newark Theater Feb. 7-12

Princess Marie Countress Marie Alice Gaillard Niki Strahleniers Gaillard George B. Baldwin Leopold Sauerbraten Sart World Henry Vorel Hans Straumel Leopold Sauerbraten Sact Wolsh Leopold Sauerbraten Sally Volands Pressburg Volands Pressburg Pres stage, at the Newark

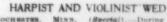
Phyllis Partington
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Max Laube
Leah De Picut
Billy Rhodes
Paul Sharron
Jack Arnold
Ferne Hollis
Lydin Stafford
Baliph Allan
Mayton Cilfford
Pontin Leon
Rith Fernin

FORT DODGE, IA.

For Dinner La. (Precisal) — Minimer Konnett of the Princess Theater amountees beokings for February as follows: Daulity Long-Low-Feb. 21. and 'If Pays to Advertise Peb. 25. May fresh was here Feb. 17. Mannier Kennesty has completed arrangements for the presentation of "A Birth of a Nation week April 9.

In March a company of local talent will not on "Forty-five Minutes from Broadway" for the benefit of the Ft. Douge Baseball Club. Mr. and Mrs. J. W. Dennis "neofessionals." who have retired and make this city their house, will play leads.

Lillian W. RANKIN.



ROCHESTER. Mixw. (Special).—During the revent engagement of "The Birth of a Nation" in this city a pretty romance culminated in the marriage of Miss Nellip Van Brocklin, harpist, of Chicaro, and Mr. Verne L. Streck of Minneapolls, violinist, both members of the orchester.



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CINCINNATI

Con the wane in this country, let him note the billings at the different theaters in Cincinnati for week Feb. 6. At the Grand we had Cyril Maude in "Grumpy —a return enagenent. Mr. Mande opened his enaggement on Monday night, Feb. 7, which was also the 700th performance of the play. The company was practically the same as seen here last season. There has been no theatrical celebrity here this season who received more social attentions than did Mr. Maude. To celebrate his 700th appearance in "Grumpy" a luncheon as given for him by Howard Sanby, one of Mr. Maude's local friends. Covers were laid for one hundred. And every day during the week he was the guest at a reception, luncheon or dinner. He addressed the Drama League Febre day before here the day before here the had played the week previous with George Arliss in "Paganiumi." "Kick In" follows for week Feb. 21.

William Fayersham was the star at the Lyric for week Feb. 6, presenting "The Hawk." Faversham of course, is always excellent, but the press seemed to have some doubts as to the merits of the play, claiming the force of it had been lost in adaptation. We saw the premiere of "The Hawk" at the Shubert Theater in New York when Mile Dorgiat was Faversham's co-star. With an all-American cast it is true that the play lacks something. However, Arleen Hackett was excellent in Dorgiat's role. Albert Rosco, A. S. Byron, and Grace Henderson were also prominent in his support. Bianche Ring in "Jahe O'Day from Broadway "follows week Feb. 6, and proved the most powerful drawing cartes in the blatchy one, and Fields were the headliners at Keith's week Feb. 6, and proved the most powerful drawing cartes in the blatchy one, and the bouse were sold out several dars in advance. In the house billing their names occupied such large type that the rest of the best of the season. Irene Franklin is the headliner week Feb. 13. She was the star here bust in th

Society Amateurs to Give Three Plays for Benefit of Blind Soldiers

Benefit of Blind Soldiers

Washingford, D. C. (Special).—The National Theater offering for the current week is the Cohan and Harris drama, "On Trial." The original company appeared. The National was crowded on the opening night with a noticeably large and fashionable audience gathered under society patronage for a worthy charity, a benefit for the Children's Hospital. Next Monday another benefit is to take place for the Georgetown University, the National attraction being Margaret Anglin, who opens her engagement in "Betreriy's Balance," with a mid-week change.

Beverly's Baiance.
The Princess Pat. Henry Blossom and Vice
The Princess Pat. Henry Blossom and Vice
Herbert's conic opera success, is the excelin "Beveriy's Balance," with a mid-week channe.

"The Princess Pat." Henry Blossom and Victor Herbert's could opera success, is the excelient Belasco Theater booking for the present week that opens with a vim before a distincuished and crowded audience. Manager John Cort making Washington his starting point, for his season's travelling tour presents his original cast in Eleanor Painter, Sam S. Hardy, Al. Shears, Alexander Clark, Robert Ober, Louis Cassavant, Joseph B. Lertora, Martin Hayden, Eva Fallon, Lenora Novasio, Raiph Riers, and Katherine Ritchie. The Belasco attractions for the next three weeks include "Treasure Island," Frances Starr in "Marie-Oblie," and Louis Mann in "The Bubble."
The recently organized Washington Stage Society composed of the best and talented of society's clever anateurs, will make their initial appearance at the Bulasco night of Feb. 28. Three plays will be given. The Marie-Oblie, "In the Buston of French solders blinded during the present was."

Honkins, and "The Death of Thirdies, and "The Death of Thirdies, and "The Death of Thirdies," Avengeles, "the proceeds to be used for the democratic for the society known as "Les Amis des Soldats Avengeles, "the proceeds to be used for the democratic for the surface, "the proceeds to be used for the democratic for the surface, "the proceeds to be used for the democratic for the Supresse Court and distinguished guest."

At Poll's, during the present week, "Old Heidelberg," in which A, H, van Buren adds another to his successful stock starring Poll leadership as "Prince Karl." During the past week's strongly enacted presentation of "The Huuse of a Thousand Caudles," Howard Lang as the mysterious butler "Bates," the part created by the late E, M. Holland, scored a masterful success.

Winthrop Ames, who was here to look the play over. "The Ourrespondent," immediately arbital success.

as the mysterious butler. "Bates," the part created by the late E. M. Holland, scored a masterful success.

Winthrop Ames, who was here to look the play over, "The Correspondent," immediately arranged for an early New York presentation of the play at the Booth Theater, New York.

The Hall Players, a stock company, playing at the Casino for the past few weeks, closed Saturday night with the performance of "The Christian." The house is now devoted to picture display.

Weber and Field heads the big Keith bill for the present week. The programme also includes Mr. and Mrs. Frederic Voelker and associate artists in "Music Hath Charms." Josie Heather and company in their London music hall dittles and dances. Mashall Montgouvery and Edm Courtney, Gertrude De Long and Spencer Ward. Bert Melrose, the Graners in "A Pathiowa in Paulis, and the Pathe News pictorial. Manager Hobbins, of Keith's, is the recipient of a first of the Jewish war sufferers.

Four thousand school children were the invited guests of of Tom Moore, manager of the Strand, where "The Battle Cry of Peace" is an enormous drawing attraction. The seating capacity of the Strand, formerly the Academy of Music, is 2000, and for the Saturdy morning invitation at 9.30 and 11 o'clock the house was filled to capacity.

DEDOCKLYN N. V.

BROOKLYN, N. Y.

BROOKLYN, N. Y.

The current attraction at the Montank is "The Rifth of a Nation." Because of the excellent business created with this film the uniangement anisonnees it will continue to run until Feb. 27. This is the second engagement of the film at the Montank this season, and the crowds still some in overlastingly." an old-time favorite, is the offering at the Majestic this week, and it was well received. Some of those who saw this play before enjoyed it as never before, while those to whom it was new were also very well satisfied. Mr. John Pierce manager, announced a very material change in the rolicy of the house. Starting about Feb. 28 there will be established a musical stock company which will produce musical comedy and light opera such as the "Firefty." "The Spring Maid, "etc. More particulars are to be given later, but it scenerally understood that the Calburn Opera company are to make the permanent stay. For next week. "The Lilac Domino"

Douglas Fairbanks topped the Triangle programme this week in "His Picture in the Papers," which was full of humor. The drama. "On Honor's Altar. featuring Bessie Barriscale, was very inferesting and well received." "He Did and He Didn't, "with Rosco's Arbuckle and Mabel Normand, was a good snappy comedy while Max Swain appeared well in "The Movie Star."

The Halsey continues to draw good with good

Star."
The Halsey continues to draw good with good sills with Triangle features, while the Gotham offers Triangle films exclusively I. MCKLINGER.

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AUDEVILLE

FREDERICK JAMES SMITH-Editor

Ruth St. Denis's New Dances-Belle Baker and Fannie Brice Return-Hilda Spong in Sketch



MIGNON

Now Presenting Her Imitations at the Colonial Theater.

UTH ST. DENIS varied her programme for her second Palace week. She first introduced her delicate little Japanese pantomime of a coquette

she gave her familiar cobra dance, in which her sinuous arms, with huge eye-like jewels upon her hands, are given the semblance of writhing serpents.

Ruth St. Denis Again

And she repeats her Egyptian ballet of the tamboura. Each dance is atmospheric and imaginative—a sort of brief translation of a nation's personality. For Miss St. Denis adapts the choreography to her interpretation of the spirit of the East.

Incidental dances were given. One was an Hawaiian interlude, with its touch of the Hulu-Hulu and an interlude, with its touch of the Hulu-Hulu and as admirable suggestion of the languid distant isles of the South Seas.

We can't imagine any one failing to be touched by the imagery and the frequent moments of sheer beauty. For Miss St. Denis is an artiste of vital significance.

Everett S. Ruskay wrote "Forty Winks" for Hilda Spong's entry into the varieties. Mr. Ruskay, how-ever, missed his freshness of expression in his latest vaudeville contribution. Moreover. "Forty Winks" harks back to the dream idea and, all in all. lacks substantial dramatic substance

Hilda Spong in "Forty Winks"

We are first given a glimpse of Barbara and Jimmie on, the night of their fifth wedding anniversary. They've finished their coffee and cigarettes and are preparing for the theater. Hubby hurries away to slip from smoking jacket to evening clothes. Barbara sits in the arm-chair and falls asleep. Then the dream: a nightmare of financial ruin, visualized as they do in the motion pictures. Wifey wakes up and, of course, things are really all right. Hence a happyending.

ending.

Miss Spong reads her lines as she always reads
them—with intelligence and point. Regan Hughston
makes a very heroic looking husband and his playing.

Fannie Brice, who seemed a season ago to have slipped into a rut, has safely rehabilitated herself. She is revealing originality of material, well devised to hide limitations of comic method. And her programme is varied. The numbers, by the way, are by Blanche Merrill.

Fannie Brice is Amusing

Miss Brice's first song is of an operatic aspirant named Priscilla and it utilizes the how's her execution-I'm-in-favor-of-it joke.
"She think's she's as good as Patti,

She's enough to drive you batty."

Miss Brice next appears in comic bridal attire to sing, in "I Don't Know Whether to Do It or Not," of the tribulations of a lady who wavered between matrimony and single bliss:

"One's a curse The other's worse.

Miss Brice introduces some of her recent material.

"If We Could Believe the Things They Say," depicting an expedition into a millinery shop, and the tale of Becky's experience in the ballet. Here Miss Brice appears in brief ballet garb, making a far from etherial butterfly of the dance.

Miss Brice is amusing in her new songs. They're primitive in their humor, to be sure, but the cometienne gives them real zest.

Moore, Gardner and Rose are billed as "clever mics." Two members of the team emerge from the ings, wearing purple coats over their white suits, igh white hats complete the sartorial effect. Then e humorous element of the team appears. He is a the humorous element of the team appears. He is a Hebrew comic, working without the usual make-up. "To whom are you talking from, will you?" is one of the bits of repartee and a quip runs: "Bill Sunday? Is he any relation to Becky Tuesday?" There's a comic "Ysaye—you say" misunderstanding over the name of the violinist. The whole thing is concluded with one of those operatic travesties.

Incidentally, we might note that the "clever comics," are using the travesty of "A Fool There Was," done for several years by Francis Dooley.

Charles "Grapewin in " Poughkeepsie"

Charles Grapewin is playing a traveling salesman in his latest skit, "Poughkeepsie." But let us hasten to add that the action takes place in Yonkers and not in the aforementioned town, and that Mr. Grapewin

in the aforementioned town, and that Mr. Grapewin plays the first non-fat drummer we ever saw behind the footlights.

Suit case in hand, Jed Harvey, comes into his Yonkers home just at the psychological moment of house-cleaning. "Home sweet home," he sighs and then discovers the havee of cleaning, "What the—!" It develops that Jed's wife has suspected her husband's unusual interest in Poughkeepsie. Then, too. Jed has taken home a wrong suit case by mistake. It bears photos of ladies in negligee—and Jed almost loses his Yonkers home. Of course, things are all

explained in the end.

Measured and weighed, "Poughkeepsie" proves to be just a skit—quite of the old variety school. Characters, alone on the stage, talk for minutes at a time to the audience

Hert Melrose is working without clown make-up. He is now a sort of tumbling Bert Fitzgibbon. Melrose is still contributing to the uplift of vaudeville by tumbling nonchalantly from four tables piled on top of each other. He's amusing in his way. top of each other.

Billie Burke's "Tango Shoes," amateur dancing fournament in which four "plants" are invited from the audience, came back to the

l'alace.

"Tango Shoes" has been playing steadily. So possibly we're in the minority. But we have yet to get a laugh out of old age or avoirdupois on the stage. The climax of "Tango Shoes." for instance, comes when one of the "plants." a lady of considerable weight, sits upon a chair and goes crashing to the floor.

Piatov's Dancing Turn

Sascha Piatov is now dancing with Mile. Vlasta Novatna, a substantial toe dancer, and Mile. Florence, who does modern evolutions with bonnieglass ten-dencies. Piatov is again introducing his dancing ver-sion of the temptation of Marguerite, with himself as

a nimble hesitating Satan. We respectfully nominate this to a position beside Dave Genaro's Svengati evolution. They're guaranteed to find that sense of humor.

Bessie Wynn has added the pro-peace ditty, "May field Let My Dream Come True," to her repertoire, doing it with a little recitative interlude about blood and war. The song closes with this bit of lyric philosophy:

Widows mourn their loved ones' loss

No one can repay their priceless cost:
Pensions, what a mockery of atone.
To the orphans thrown on this world alone.
Miss Wynn has allowed excessive affectations to

Melville Ellis, lately with Marie Tempest, is now playing the piano with Irene Bordoni. Or rather, to judge from the programme gradation of type, Miss Bordoni is appearing with Mr. Ellis. One must be careful about these distinctions, you know.

Melville Ellis and Irene Bordoni

They are using the graceful gold and black setting first introduced by Miss Tempest, with a slight rearrangement of detail. In accordance with the black type of the programme, the grand piano, presided over by Mr. Ellis, has moved over to the center of the stage. Mr. Ellis plays between Miss Bordoni's songs. Miss Bordoni does three songs, each in a fetching and colorful gown. One is a little chanson in French. Another has to do with the love light that "lies and lies and lies" in two big innocent eyes. And the third is the Nora Bayes lyric, "A Le-e-tle Love, a Le-e-tle Kee-e-ss, Would Never Be Enough for Me."

Miss Bordoni is a chic little person, of slender voice.

Miss Bordoni is a chic little person, of slender voice, a delicious accent, and no particular personality. Just now the turn has two points of, let us say, dramatic interest:—Mr. Ellis' piano playing and Miss Bordoni's costumes. Mr. Ellis is a pianist of no mean ability. He has a delightful touch.

(Continued on page 18.)



MISS TRENE BORDONI. Appearing in the Varieties with Melville Ellis



HARRY CARROLL. To Appear in the Varieties with Adele

THE WEEK IN REVIEW

THE WEEK IN REVIEW

(Continued from page 17.)

At the Colonial, where the specialty was first shown, the theater conductor, Julius Lenzberg, at the violin contributed considerably to the turn. So much so that Mr. Ellis had him take a bow of his own.

The Colonial showing revealed the offering as being entirely too long. There's too much sameness to the specialty.

Belle Baker's New Songs

Belle Baker's New Songs

Belle Baker, who always does things with sincerity and a direct vigor, came back to Broadway at the Colonial with a varied programme of new songs.

Miss Baker starts with "Louisville." Then comes a Yiddish song, of a perturbed young lady named Rosle, engaged for some six years to a gentleman yclept Nathan—"Nathan—Nathan—Nathan, Tell me for what you're waitin, You told me the month,
But you didn't say what year,
I can't wait until you make heavy wages."

And there's a new Italian lyric, telling of a certain Tony, an enthusiastic anti-race suicide exponent. "He's Got an Ambish," is the Rooseveltian title.

Another is built about the old story of the Hebrew who opened and closed the pearly gates until St. Peter exclaimed, "Either come in or stay out." It's timeworn, but it is amusingly handled in the song, "I'll Open the Door and I'll Close the Door."

Miss Baker also sings "My Mother's Rosary" and "Neath the Old Apple Tree." One is bathos plus and the other isn't suited to Miss Baker's style or personality.

William Morris is still revealing his fine skill as a farceur as the bland and suave

William Morris is still revealing his fine skill as a farceur as the bland and snave llar in his tabloid of "Mrs. Temple's Tele-

Florence Norton shows a decided advance in the role of the distraught young wife.

Emma Francis, assisted by Harold Kennedy, starts as a singer and develops into an acrobatic dancer. With Mr. Kennedy, she sings snatches from several musical shows. Then the gymnastic dancing starts, the terpsichorean cilmax coming when Miss Francis is tossed over a table.

J. Francis Dooley and Corinne Sales haven't varied their old specialty, "That's Silly," in any vital particular. One or two new jests have been added. One in particular is offensive. Indeed, most of the turn runs along the edge of vulgarity.

Charles Olcott is still doing his amusing plane turn, with its travesty of a musical comedy running all the way from the merry villagers to the grand finale. Mr. Olcott, too, shows how "In the Shade of the Old Apple Tree " might be varied to fit different countries. The turn isn't new, but Olcott has a healthy, likable way with him.

The Beatrice Morrell Sextette is first disclosed in Colonial costumes and lofty white colflures, grouped about a plane and a harp. Illuminated bounguets of roses are incidental, and there's a violinist, too.

The members of the sextette sing numbers ranging from "Annie Laurie" to "She's the Daughter of Mother Macree." The act is along old-time lines and the singing is but medicers.

Sylvia Bidwell, who plays the leading role in "The Forest Fire," is in real life the wife of Langdon McCormick, the producer. She is a California girl and the owner of considerable ranch property on the Coast.

Hert Swann, who appears in vaudeville with a herd, flock, or whatever you call it, of crocodiles, was quite badly bitten by one of the crocodiles while appearing at the Baltimore Hippodrome last week. He has been able to continue his variety route.

RUTH ST. DENIS WINS THE BOSTONESE: THE DOLLY SISTERS RETURN

Melville Ellis and Irene Bordoni Coming to the Palace-The Sad Mr. Melrose

BY WALTER J. KINGSLEY

R the St. Denis and her company have moved on to Boston in the wake of the Russian Ballet and Keith's historic theater is overflowing with the staid Bostonese, who have at last arrived at appreciation of the work of the greatest American revolutionary in the world of the dance. Strange, is it not, that when Gertrude Hoffmann imported the Russian Ballet's best dances and did them exquisitely with a scenic setting fully as artistic and even more costly, the public and the critics were loath to credit her with greatness? It must be said for Morris Guest that he was ahead of his time when he financed and directed Gertrude Hoffmann in her programme of Russian Ballet dances. The Guest-Hoffmann alliance did everything that the Russians are doing and did it with an added New World verve, but the American theatergoer passed on more or less unheeding and disability of the sees supreme art and raves accordingly. Great as these Russians are, do not forget that Morris Guest is a Russian, too, and that he inspired Gertrude Hoffmann to do these dances a long time ago as time moves in Broadway. He and the aspiring American girl were pioneers, and it is well to remember that the public, which complains so much of having straw thrust upon it, oftimes rejects pearls of purest ray screne. William Morris relates that he and other managers visited a private performance by Miss St. Denis a dozen years ago and came away laughing and bolsterously ridiculing her. "She was a dozen years ago and came away laughing and bolsterously ridiculing her." She was a dozen years head of us—that was all, "says Morris now. "She was a great creative artiste and we were the managerial boobs. At last we have caught up with the artists who have made a new art of dancing, and of these the American Ruth St. Denis is the greatest."

In Miss St. Denis's company are Sadie Vanderhoff and Florence Andrews, two

a new art of dancing, and of these the American Ruth St. Denis's company are Sadie Vanderhoff and Florence Andrews, two beautiful eighteen-year-old California girls, who are destined to be much heard of on Broadway before very long. They dance divinely well and plans are under way to present them as a dancing team in big-time vaudeville. They are true artists of the dance, who bring to it youth, physical loveliness, grace, elegance and fancy. During their two weeks' stay at the Palace scores of patrons asked their names and praised their work. They have absorbed Miss St. Denis's ideals of the alliance of all the arta in interpretative dancing, and they make the stage glow with exotic lilusion. Miss Ada Forman and Miss Monzon, of the company, are also remarkable girls with bright futures. Miss Forman's Javanese dance is always enthusiastically applauded. Already there are plans to build an elaborate dancing act around her as a new star. Miss St. Denis wants to send forth brilliant disciples. She and her husband, Ted Shawn, alm to make their Denishawn School the center of artistic dancing in this country. They spare no effort to teach and to promote the young folk who come to them. They are unselfah, and fortunate is the boy or girl who spends a Summer at Denishawn.

The Dolly Sisters are filling the Palace stage this week with artorial magnificence pleasing dances and much good showman-ship. Jean Schwarts assists them at the plano, and between times, when the girls are changing from one Luclie miracie to another, he plays medleys of his own song hits. The Dollys came back to vaudeville to startle and astonish with richness. They have spent a "cellar full of dollars," as

Harry Fox expresses it, to stage and dress the act, and their enterprise is well rewarded. They are unqualified hits. Why shouldn't they be? The Dolly Sisters are always interesting; they have be dull moments or dead centers. They live in every cell and their clever wits are ever thinking of something new, of advance, of doing brighter and more astonishing things. The Palace patrons are mighty fond of the Sisters Dolly. Their abounding success this week pleases us all. Let's hope that Harry Fox comes back to the two-a-day. He is a comedy delight in "Stop, Look and Listen," but vaudeville liked him first and Dillingham is taking from us a personality of which we never grew tired. Lucile outdid herself in designing for the Dollys, and even rival dressmakers give the girls credit for the best dressed act of years. Lucile is at her best in costuming dancers for their long flowing lines, their lithe, rounded limbs, their harmonious contours invite the artist-modiste to do her prettiest.

They do say that the Kitty Gordon mansion at Manhattan Beach is one of the show places of the metropolitan district. It is furnished and decorated by the most distinguished artists in home making. The folk who have been invited out to week-ends come back charmed by the Gordon hospitality and the elegance of her surroundings. Miss Gordon and Jack Wilson are arranging a new act for vaudeville, and Sunday they gave a dinner party to their manager, Frederic Edward McKay, and their attorney, Melvin H. Dalberg, whose successes with the fair sex, since he returned to the life of a boulevardier, are town talk. McKay, who is handling a goodly string of vaudeville and legitimate stars, is the last survivor of the famous group which included Jack Follansbee and Frederick Gebhardt.

group which included Jack Follansbee and Frederick Gebhardt.

Melville Ellis and Irene Bordoni "put across" a dainty and artistic joint offering at the Colonial last week. They will be featured at the Palace week after next. Ellis is a consummate showman and Miss Bordoni is an artiste who compels admiration. Ellis took the celebrated set designed for Marie Tempest at the Palace, and improved it muchly for the Colonial—so much so that it created the effect of a new stage setting. He dressed the stage with flowers and plants and then told Miss Bordoni what to wear. He designed her dresses and Paloisy turned out dreams of sheer witchery. On Saturday night Miss Bordoni announced that she would wear the "two handsomest gowns ever seen on the American stage." Experts tell me that they lived up to their billing. Ellis accompanies Miss Bordoni in the act and, while she is changing, plays with his wonted mastery of the keyboard. Miss Bordoni sings deliciously in French and English. Guzari:

Bert Melrose—hero of the Melrose fall—is another of those sad clowns. He never laughs, except on the stage. After a performance, which forced shrieks of laughter from the spectators, he was congratulated, whereupon he replied with a doledul accent:

"Billme, I cud make 'em loff if I 'ad a decent spot on the blooming bill."

And this, in face of prodigious success. Melrose views life soberly. His tumbles from chairs have saddened him and his persistent black and blue sore spots keep him as worried as the boils kept Job. However, he draws down the lacome of a rail-way president from the Kelth houses, and we permit him to be lugubrious so long as he is merry on the stage.

Harry Dillon, a well-known vaudevillian and song writer, died at his home in Cortiand, N. Y., on Feb. 6, after a long illness of locomotor ataxia. Mr. Dillon was best known through his appearance in the varieties with his brother John. He wrote a number of popular songs, including "Put Me Off at Buffaio," "Do, Do, My Huckleberry, Do," and "Why Did They Sell Killarney?" Ten years ago Mr. Dillon's health began to fail and he was obliged to quit the stage. Mr. Dillon, born in Cortiand, was the first of five brothers to enter the theatrical profession, making his debut in Connecticut in 1882 as a black-face comedian with Duprez and Benedict's Minstrels. Mr. Dillon is survived by his father, Michael Dillon, seven brothers and two sisters. Mr. Dillon was a member of the Cortland Lodge of Elks and of the White Rats of America.

There's a little romance attached to Roshanara's tour of the Orpheum Circuit. According to reports, a wealthy young San Francisco capitalist has failen in love with the dancer, who is really the daughter of an English army officer born in India. It seems, so the story goes, that the American even followed the dancer to Delhi, India, and that, during her present Western tour, he has renewed his attentions. Roshanara, however, declares that she won't desert the stage for the freeded. However, she has accepted an automobile as a present from the Western admirer, on condition that she donate it to the English Red Cross upon her return to New York.

Roshanara, by the way, has been quite ill for several weeks, although she has managed to keep up her dancing. During her Pacific Coast tour she expects to appear in a motion picture feature of India.

Ruth St. Denis moved on to Keith's in Boston this week. According to reports, the Keith interests plan to keep Miss St. Denis playing the cities covered by the Diaghileff Ballet Russe. Next week Miss St. Denis moves to Keith's in Philadelphia. with Baltimore to immediately follow.

Tom Lewis opened in his new single at the Brooklyn Greenpoint on Monday. Feb. 7. Mr. Lewiss material was written by James Madison.

Rudolph will now dance with Louise Alexander. The new combination is hardly likely to be seen in the varieties, but negotiations are under way with the Rita-Carlton. They may dance in the new Crystal room.

The Dolly Sisters, assisted by Roszika Dolly's song-writing husband. Jean Schwartz, at the plane, are at the Palace Theater this week.

Josle Heather has obtained a decree of divorce from Max Ford.

Nan Halperin is back in vaudeville, after all. Last week she was one of the features of Keith's bill in Washington.

Harriot Mariotte has been routed over the Orpheum time in Edgar Allan Woolf's sketch, "The Lollard," Stoker and Bier-bauer direct Miss Mariotte's tour. The playlet will open in Minneapolis on March 6.

A new vaudeville combination, incorporated for \$125,000, has just been formed under the name of the New England Vaudeville Managers' Association. The officers are: President: Frank G. Hall, manager of the U. S. Thenter, Hoboken, the U. S. Temple Theater, Union Hill, and the U. S. Playhouse, Passaie; vice-president, William J. Couniban, of Couniban and Shannon, owners of theaters in Perth Amboy and Plainfield; secretary and general booking manager, Walter J. Plimmer, of the Plimmer Circuit; and treasurer, Gus Hill. The organization has taken offices in the Strand Theater Building.

Fannie Brice's new songs are by Blanche Merrill. "No more coming early to the theater on Monday morning," says Miss Brice, "my songs are my own. I was a little afraid of that comic wedding song. I hadn't done Dutch dialect in years. Every minute I'm afraid of lapsing into Yiddish." Miss Brice, by the way, is to tour the Orpheum time.

Betty Bond and Jimmie Casson have dissolved partnership.

Harry De Coe is booked for a tour of the Rickard's time in the Antipodes.

Billy Lee is now playing the boy in "The Girl," in which Brandon Hurst is touring the Orpheum time. Mr. Lee succeeds Frank Dekum, who is prevented by illness from continuing in vaudeville for the present. Mr. Dekum is at his home in Portland, Ore.

IRENE FRANKLIN AGAIN IN VARIETIES; VAUDEVILLE GOSSIP

Charles Dickson in Playlet of His Own Writing-Romance Enters Roshanara's Orpheum Tour

Irene Franklin has returned to vaude-ville. "Within the Loop," in which Miss Franklin and Burton Green have been ap-pearing, closed on Saturday night. On Mon-day they opened in the varieties at Keith's in Cincinnati. Next Monday Miss Franklin and Mr. Green come to the Brooklyn Orpheum. They will remain in the varieties until May, when they begin rehearsals with the Sum-mer Winter Garden production.

Charles Dickson is shortly to be seen in the varieties in a comedy playlet of his own writing. Mr. Dickson wrote the sketch for Joe Welch's use, but decided to use the vehicle himself. M. S. Bentham will direct the tour.

Cnarles E. Evans makes his first New York appearances in some time in a farcical sketch. "A Forgotten Combination," at the Alhambra on Monday. Helena Phillips will appear in Mr. Evans's support.

James Madison has just written a new audeville skit, "Snap-Shots from Life," for Dorothy Nord. Miss Nord will open in the varieties in about a week.

Signor Rudolph, "that modish young Italian aristocrat of title," to quote Waiter J. Kingsley again, disappeared from the Melville Ellis-Irene Bordini act after the opening matinee at the Colonial last week. Rudolph, who acted as dancing partner for Mile. Bordoni in one number, was dropped, during the progress of cutting and quickening the turn.

Violet Dale has been forced by illness to temporarily cancel her bookings. Miss Dale is now resting at her home in New York, and she reopened in vaudeville on Monday at the Hippodrome in Cleveland, with the Chicago Palace to follow.

Valerie Bergere is at the Colonial Theater this week in her latest vehicle, "Little Cherry Blossom," written by Stephen G. Champlin, the playwriting drummer in the Bushwick Theater orchestra. Mr. Champlin is also the author of "Adam Killjoy," the sketch now being used in the varieties by Harry Holman.

Martina Johnstone, a Swedish violinist, will make her first vaudeville appearances at the Brooklyn Orpheum on Monday.

COMING HEADLINERS

Week of Feb. 21.—Coloniai, Edwin Stevens and company; Ahambra, William Morris and company, Charles E. Evans and company, Charles E. Evans and company, Cressy and Dayne, Martina Johnstone; Bushwick, Mignon, Bancroft and Broske; Prospect, Loney Haskell.

Week of Feb. 28.—Coloniai, Charles E. Evans and company, Santiey and Norton; Albambra, Belle Baker, Odlva; Royal, Belle Blanche, Vinle Bailey, Jamie Kelly; Orpheum, Lillian Russell.

Maggie Cline; Bushwick, McIntyre and Heath; Prospect, Josie Heather.

CHICAGO VAUDEVILLE

CHICAGO VAUDEVILLE

CHICAGO (Special).—Anna Held is headlined at the Majestic this week. Emma
Caive is featured at the Palace. Eddie
Leonard returns to Chicago, and is at the
Palace. The two houses had good bills last
week. Carl McCullough scored well at the
Majestic. Cook and Lorenz registered almost as strongly. Laura Nelson Hall and
company, in "Demi-Tasse," was a little different handling of the triangle, well played.
"Petticoats" was played for comedy and
got hearty laughs. The Palace show last
week was not well arranged by any means,
as it had too much dancing with changes
made at the last moment, when Adelaide
and Hughes replaced Henry DeVries. Carolina White was headlined.

Lelia Shaw and company presented "A
Truthful Liar," by Fred J. Beaman, a
clever playlet, at the Great Northern. Nell
De Onsonne was held a second week at McVicker's, and again attracted big business.

E. MEREDITH.

CURRENT BILLS

CURRENT BILLS

CURRENT BILLS

PALACE.—Dolly Sisters and Jean Schwartz, Victor Herbert's Opera Hevue, Cressy and Dayne, Paul Morton and Naoni Glass. Bert Fitzgibon, Dality Marie. Mosconi Brothers.

Company.

Corcoran and Dingle.

Togan and Geneva.

Alhambra.—Lillian Shaw.

Charles Grapewin and Company.

Alhambra.—Lillian Shaw.

Charles Grapewin and Company.

Alhambra.—Willian Shaw.

Charles Grapewin and Florence Searth. Paul Gorden.

Royal.—Willian Santher Touge.

Royal.—Willian Santher Santher

company. Santley and Rolled Morris, and Rolled Morris, and Bushwick.—Belle Baker, William Morris, and company. Rathb Dunbar's Maryland Singers, Alice Els and Bert French. Captain Gruber and Mile. Adelina, Howard, Kibbel and Herbert, Ethel Hopkins. Caites Brothers., and the Schmettans.

Schmettans.

PROSPECT. — James C. Morton and Frank Moore. Beatrice Morrell Sextette, Charles Ahearn and company. "The Miniature Review."

Augusta Gloss. Ameta. Tower and Darrell, Dunbar's Old Time Darkies, Herbert's Dogs.

LONDON VARIETY GOSSIP

LONDON (Special).—Lieut. Arthur Prince the ventriloquist, has been helping enter-tain the soldiers in the trenches. Henry Ainley, George Grossmith, and Henri Leoni were in the forty of firing-line entertainers.

Action is being taken over here by song publishers to prevent parodies being made of sentimental numbers. The publishers claim that a comic version of a serious ballad gives an unfavorable impression of the original and injures it as a commercial asset. The point has just been raised by Feldman and Company with "A Little Bit of Heaven."

Madame Sarah Bernhardt's farewell at the London Coliseum on Jan. 22 was enthusiastic and moving. At the conclusion of 'Du Théâtre au Champ d'Honneur,' the curtain rose again and again, showing Madame Bernhardt against a background wreath-eight feet in diameter—of bay and laurel leaves. The orchestra played the Marselliaise "and "God Save the King. Every one stood and cheered. Quite stirring and all that sort of thing.

Jack Norworth is doing a new song.

Arthur Bourchier and (Miss) Kyrle Bellew are doing Eden Philipott's problem farce, "A Pair of Knickerbockers," in the halls.

Nat Carr has gone to America to rest.

Nella Webb has sailed away to South Africa, making the trip on the S.S. Norman.

COSSIP

GOSSIP

Recently The Marson first announced that John L. Golden's Oriental drama, "The River of Souls," was destined for the varieties. Now the Orpheum Circuit officially states that the fantasy has been routed, although no opening date is yet announced. Felice Morris will play the principal role, Mr. Golden is the author of "Over the River" and "The Candy Shop," the vaudeville fantasy, "The Clock Shop," and a number of songs, including "Good-live, Ciris, I'm Through," the hit of "Chin-Chin,"

CARR, Alexander, Co.: Maj., Milwaukee, 20-26, CARR, Eddie Co.: Orph.,

CARR. Acade 20-26.

Milwaukee, 20-26.
CARR. Eddie Co.: Orph. B klyn.
CARTER Brothers: Bushwick, B klyn.
CARTER Brothers: Bushwick, B klyn.
CARTMELL and Harris: Lyric.
Blrmincham. 21-23: Princess.
Nashville. 24-26: Forsythe.
Atlanta. 23-March 4.
CARSON. Kit: Colonial. Eric.
Ph. 21-26.
CASKY. Kenneth: Princess.
Nashville. 17-19: Keith's.
Wash.. 21-26.
CEDORS: Keith's. Louisville.
21-26: Hipp., Youngstown. 28March 4.
CHANDLER. Anna: Keith's.
Frov. 28-March 4.
CHANDLER. Anna: Keith's.
Frov. 28-March 4.
CHINKO: Empress. Grand.

Prov., 28-March 4.
CHINKO: Empress. Grand
Rands 21-26; Keith a. Toledo 28-March 4.
CHIP and Marble: Maf. Milwaukee: Maf. Cheo., 26-26.
CHING Hwn Four: Keith s.
Boston: Colonial. N.Y.C., 2126: Orph., B'klyn, 28-March
4.

20: Orph., B Ryn. 28-March CICCOLINI: Orph., Denver Orph. Colorado Sprius. 21, 22: Orph. Lincoln. 24-26. CLARK and Verdi: Orph., St. Paul: Orph., Winnipeg. 20-26.

CLAYTON, Bessie, Co.: Orph.,
Frisco: Orph., Sacramento,
21, 22: Orph. Stockton, 23,
24: Orph. Fresno, 25, 26,
CLAYTON, Una. Co.: Temple,
Detroit, 21-26: Temple, Bochester, 28-March 4,
CLIFF, Laddie: Shea'z, Toronto, 21-26,
CLIFFORD, Kathleen: Keith's,
Toledo, 21-26: Keith'a, ColumCLIFFORD and Mack: Royal,
N.Y.C.
CLIFTON and Fowler: Orzah

bus, 28-March 4, CLIFFORD and Mack: Royal, N.Y.C. CLIFTORD and Mack: Royal, N.Y.C. CLIFTOR and Fowler: Orph., Kansas City, 21-26, CUNE, Maszie: Orph., B'klyn, 28-March 4.

COATES, Lislu Co.: Keith's, Columbus.

COLE and Woods: Roanoke, Rosnoke, Mosnoke W. Milt: Empress, Grand Rapids, 21-26; Keith's, Toledo, 28-March 4.

COLOMIAL Belies, Seven: Dominion, Gittawa, Keith's, Incomposition of the Mine: Orph., College Condition, College Columbia, College Condition, Telliste Orph., Oakland; Orph., 'Frisco, 20-26, CONCHAS, Paul: Keith's, Prov. CONLIN, Steele and Parks: Alhamba, N.Y.C., 21-26, CONNOLLY and Wenrich: Colonial, N.Y.C., 21-26, CONRAD and Conrad: Orph., Comba, New Orleans, Conkad and Corph., Consan, Conkad and Conrad: Orph., Comba), N.Y.C., 21-26, CONKAD and Conrad: Orph., Comba), Consan, Corph., New Orleans.

COOK, Joe: Maj., Chgo.; Empress, Grand Rapids, 28-March 4.
COOK, Oign: Orph., Minneap-oils: Grand, Calgary, Can.,

COOK and Lorenze: Orph., Kemphis, 20-26, COOPER, Harry: Keith's, Boston.
CORBETT. Sheppard and Donovan: Empress. Grand Rapovan: Empress. Grand Rapovan: Empress. Grand Rapovan: Empress. Grand Rapovan: Coredo. 21-26:
Ketth's Dayton. 28-March 4.
CORCORAN and Dingle: Colonial, N.Y.C.: Orph.. B'klyn.
21-26: Alhambra. N.Y.C.. 28March 4.
CORELLI and Gillete: Orph..
'Frisco: Orph.. Oakland. 2026.

26. COURTLEIGH, William, Co.: Keith's, Indianapolis, 21-26. CRANBERRIES: Colonial, Eric, Pa.: Keith's, Toledo, 21-26.

Pa.; Keith's, Toledo, 21-26.
CRAWFORD and Broderick;
Keith's, Indianapolis; Keith's,
Louisville. 21-28; Keith's,
Cinti., 28-March 4.
CRESSY, Will. and Blanche
Dayne; Palace.
Orph., B'klyn, 21-26. Keith's,
Wash., D. C., 28-March 4.
CRISPS; Orph., Lincoln; Palace. Chgo., 20-26.
CRUMIT, Frank: Orph., Denver; Orph., Colorado Springs,
21. 22; Orph., Lincoln, 24-26.

ver; Orph., Lincoln, 21, 22; Orph., Lincoln, 26, Lincoln, James H.; Orph., Portland, Ore.
CUNNINGHAM, Cecli: Palace, Chgo.; Maj., Milwaukee, 20-26; Keith'a, Columbus, 28-March 4.

March 4.
CUTLER, Albert: Keith's, Boston, 21:26.
CUTTY, M. and W.: Keith's, Prov., 21-26.
CYCLING Brunettes: Keith's, Dayton; Keith's, Toledo, 21-26.

DAINTY, Marie: Palace, N.

DANUBE Four: Royal, N.Y.C. DARRAS Brothers: Keith's. Cleveland, 21-26.

Cleveland, 21-26.

DAVIS and Elmore: Victoria.
Charleston. 21-23: Colonial.
Norfolk, 28-March 1; Bigou,
Richmond. 2-4.
DEALY, Joe and Slater: Royal.
N.Y.C. 28-March 4.
DEGMAN and Clifton. Royal.
N.Y.C. 28-March 4.
DE LEON and Davies: Keith's.
DE LEON and Davies: Keith's.
Prov. 21-28.
DE MACO, J. and K.: Keith's.
Prov. 21-28.
DE MAR, Grace: Orph., Frisco. 20-28.
DE MAR, Grace: Orph., Frisco. 20-28.
FRANCIS. Adeline: Hipp.

DEMPSEY and Lovers : Royal N.Y.C.
ESERRIS, Heartetta: Keith's,
Phila.; Garrick, Wilmington,
Del. 21-26; Maryland, Balto.,
28-March (Gympie: Davis,
ESVALL, Glympie: Davis,
Pittsburgh: Keith's, Wash,
21-26; Keith's, Phila. 28-

Pittsburgh: Keith's. 21-26: Keith's. Phila. 28-March 4. E VINE and Williams: Orph., New Orleans.

DE VOY, Emmet: Orph., Oakland: Orph., Sacramento, 21, 22; Orph., Stockton, 25, 24; Orph., Fresno, 25, 26, DIAMOND and Breunan; Orph., Kansas City, 20-26.

Kansas City, 20-26.
DlAMOND and Grant: Albambra, N.Y.C., 28-March 4.
DINEHART, Allan, Co.: Temple, Bochester: Sbea's, Boffalo, 21-28; Sbea's, Toronto.
28-March 4.
DOLL. Alice Lyndon, Co.: Orob., New Orleans.
DOLLY and Mack: Colonial.
Norfolk.

DOLLY and Mack.
Norfolk.
DOLLY Sisters: Palace, N.Y.C.
DONG Fonz Gue and Haw:
Orph. Memphis; Orph. New
Orleans, 20-29.
DOLLEY, Jed. and Rthel.
DOLLEY, Jed. and Rthel.
DOLLEY and Rugel: Shea's,
Ruffale; Shea's, Toronfo, 2126; Orph. Montreal, 28-

Ruffalo: Orph. Moures-96: Orph. March 4. March 4. Ray. Trio: Palace. O'LEY. Ray. St. Paul. 20-Chgo: Orph. St. Paul. 20-Chgo: Keith's DOOLEY and Sales: Keith's Cinti., 21-26; Keith's, Indian-apolis, 28-March 4.

apolis, 25-March 4.
DOYLE and Elains: Orph.
Jacksonville, 21-25; Bijou.
Sarannah. 24-26; Princess.
Nashville, 28-March 1; Lyric.
Birmingham. 2-4.
DIGAN and Baymond: Grand.
Calgary, Can., Orph., Seattle. Calcary, Can. Co. 20-26. 20-26. DUNBAR'S Darkles: Prospect. DUNBAR'S Darkles: Prov. 21-

B'klyn: Reture.

26
DUNBAR'S Maryland Singers:
Bushwick, B'klyn.
DUNEDIN, Queenie: Orph.
Jacksonville: Shea's, Boffalo,
21-26: Shea's, Toronto, 28March 4.

21:20: March 4.
March 4.
DUPHEE and Dupree: Grand.
Calgary. Can.: Orph., Scattle, 20:26.
DUTTUN'S: Orph., Los Angeles; Orph., Salt Lake City. geies; Orph., Salt Lake City. 20-26, DTER, Paye, Trio: Orph. Oak-land; Orph., Frisco, 20-26, DYER, Hubert, Ch.: Keith's, Dayton, 21-26; Colonial, Eric, Ph., 28-March 1.

Ph., 28-March 1. EIS. Alice, and Bert French: Bushwick, B'klyn, ELINORE and Williams; Orph.,

Bushwick, B'klyn.
BLINORE and Williams: Orph., B'klyn.
EMERSON and Baldwin: Temple, Rechester: Orph., Montresl. 21-26.
EMMETT and Tonge: Lyric, Lyric

March 4.

FABRIZO: Keith's, Boston, 28March 4.

FARBER, Foreythe, Atlanta, 2126: Maryland, Balto., 28March 4.

FARBELL, Marguerite: Bushwick, Briyn, 28March 4.

FASHION Show (Western):
Ornb., Seattle: Orph., Portland. Orc., 20-26.

FASHION Show: Keith's, Toledo; Keith's, Dayton, 21-28;
Keith's, Columbus, 28-March 4.

PATIMA: Orph., Omaha; Orph., Minneapolis, 20-26, FERN, Harry, Co.; Orph., Sait Lake City; Orph., Denver, 30-26. FIELDS and Halliday: Keith's, Boston, 21-26. FISHER, Grace, Co.; Davis, Pittaburgh; Maj., Chgo., 20-

Boston, 21-26.
FISHER, Grace, Co.; Davis, Pittsburgh; Maj., Chgo., 20-26.
FISHER, Harry, Co.; Maj., Milwaukee, 20-26.
FITZGERALD and Marshall: Orph., Seattle: Orph., Portland, Ore., 20-26.
FITZGIBBON, Bert: Palace, N.Y.C.
FITZGIBBON, Marie: Keith's, Columbus; Keith's, Clait., 21-26.; Empress, Grand Rapids, 23-March 4.
FLANAGAN and Edwards; Falace, Chro.; Columbia, St. Louis, 20-26.
FLAVILLA: Orph., Lincoln, 17-19.
FOGARTY, Frank: Orph., Oakland: Orph., Sacramento, 21, 22: Orph., Stockton, 23, 24; Orph., Fresno, 25, 25.
FORD, Bertle: Temple Rochester; Dominion, Ottawa, 21-28; Orph., Montreal, 23-March.

Youngstewn: Keith's, Cint. 21-28: Keith's, Cieveland, 28-March, Emma: Royal, N. Y. C. 21-26. FRANCIS and Ross: Foraythe, FRANCIS
Atlants
FREEMAN and Dunham
Orph, Omaha; Orph, Kan
aas City, 20-26.
GALLAGHER, and Martin
Princess, Nashville; Forsythe
Atlanta, 21-29; Orph, Jack
sonville, 28-March 1; Riles. souville, 28-March 1; 8000.
Savannsh. 24.
GALLETTI'S Monkeys: Ketth's
Cleveland.
GARDNER Trio: Columbia St.
Louis (rph. Memphis. 20-38.
GAUTHER and Devi. Crph.
Sar 20-20.
GEORGE Jack: Orph. Jack21-23; Rosnoke. Rosnoke.
21-23; Rosnoke. Rosnoke.
Vs. 28-March I.
GERMAINE. Herbert. Trio:
Orph. Seattle: Orph. Portland. Ore. 20-28.
GE E R A R D and Chark
Forsythe. Atlants: Orph.
Jacksonville 21-23; Bibon.
Savannsh. 24-26.
G I L I. K T T E. Lacr. Os.
Colonial. N. V.C. Orph.
B'Nlyn. 21-26: Albambra. N.
GLING Warch
GILLING Warch
GRAPEWIN. Charles. Co.
Albambra. N. V.C. Corph.
Stockion: Orph. Fresno
Orph. Los Ansceles 20-29.
GORDON, John Stockion: Orph. Stockion: Orph. Stockion: Orph.
Stockion: Orph. Fresno
Orph. Los Ansceles 20-29.
GORDON, John Stockion: GRAPEWIN. Charles. Ch.
Albambra. N. V.C. Colonial
GRAPEWIN. Charles. Ch.
Albambra. N. V.C. Colonial
GRAPEWIN. Charles. Ch. Savannah, 2-4. GALLETTI'S Monkeys: Ketth's

Y. G.; Marviand, Balto, 21-26; Shes, Rudhalo, 28-March 4. GORDONE, Robbie: Keith's. Cleveland, GRAPEWIN, Charles, Co.; Alhambra, N.Y.C.; Celocial, N.Y.C., 21-26. GRAY, Hoe Ree, and Summerville: Marviand Balto. GRAZERS: Temple, Ruchester Keith's. Wash. GREEN, Harry. Co.: Orph. Winnipege: Grand. Calcary, 20-26. GRUSER'S Animals: Bushwick, B'klyn: Orph., B'klyn. 21-26; Keith's. Wash. 28-March 6. B'klyn: Orph., B'klyn. 21-26; Keith's. Wash. 28-March 6. B'klyn: Orph., B'klyn. 21-26; Keith's. Wash. 28-March 6. Hagar and Goodwin: Victoria. Charleston: Grand. Knoaville. 21-23; Orph. Chattanooga, 24-26; Forsaythe. Allanta. 28-March 4. Hall. Nelson Laura: Columbia. 25-26. Hall. Nand Fuller: Keith's. Joldanapolis. Orph., Seattle. 20-26; Davis. Pittsburgh. 28-26; Keith's. Golumbus. 28-March 4. Hall.EN and Hunter: Grand. Calcary Can. Hall. Chen. 20-26; Keith's. Columbus. 28-March 4. Hall. Ton and Barnes: Orph. Minneapolis. Harmony Trio: Orph., Sait Lake City; Orph., Denver. 20-26; Keith's. Orph., Denver. 20-26. Harmah. Hay. Troupe: Temple, Detroit: Temple, Rochester. 21-26.

Phila.
HASKELL, Loney: Bayal, N. Y. C.: Frospect, B'klyn, 21-3a.
HAW. J. C., and Hoste Mosy:
L. W. L. C., 28-March, 4.
L. W. Kly, L. C., 28-March, 4.
HEATHER Jose, Co., Keith's,
Wash: Prospect, B'klyn, 28March, 4.

HEATHEM, Josie, Co.; Keite, Wash.; Prospect, B'alyn, 28-March 4.
HELD, Anna: Maj., Chare.; Columbia, St. Louis, 20-28.
HELDER, Roby: Orph., Bait Lake City; Orph., Bact Lake City; Orph., Deovee, 20-28.
HENNING, J. and W.: Temple, Hamilton, Can.

HENNING. J. and W.: Temples.
Hamilton, Can.
HERAS and Preston: Keith'a.
Louisville: Empress. Graud.
Handds. 28-March 4.
HERBERT'S Seals: Maryland.
Balto., 21-26: Garrick. Wilmington. Del.. 28-March 4.
HERBERT'S Victor Opera Revice: Palace. N. T. C.
HERBERT'S Victor Opera Revice: Palace. N. T. C.
HERBERT'S Doan: Prospect.
H'klyn: Bushwick. B'klyn:
21-26.
HERPGRD, Beatrice: Temple.
Detroit: Temple. Rochester.
21-26.
HERMAN, Adelaide: Keith'a.
Thyton. 28-March 4.
HERMAN, Al. Keith'a. Toleach.
Got Lyric. Birmingham. 28-March 4.

do: Lyric. Birmingham. 28March 4
HINES. Harry: Orph.. Winnipeg: Grand. Calsary. 20-26.
HODGE, Bobert H. Co. Boyal. N.Y.C. 28-Nucle 4.
HOFFMAN. Gertrade in Sumurun: Orph.. Friaco. 20-26.
HOLE B. and Buchanan.
Shea's. Buffalo; Shea's. Torootto. 21-26.
HONEY Boys: Colonial. Eric.
Pa., 21-26: Orph.. Monreal.
28. March 4.
HOFKINS. Ethel: Bushwick.
B'klyn: Royal. N.Y.C. 2124.

26. HORLICK, Ensemble: Ketth's.

HORJUN.
Boston.
HOUDINI: Orph. Memphis:
Orph. New Orleans. 20-28.
HOWARD and Fleid's Minetreis: Foreythe, Atlants. Rijou Richmond, Va. 21-28.
Colonial, Norrolk, 24-26.
Roanoke, Boanoks, 28-March

The current WAUDEVILLE must be received by Friday for the next is such.

D. AT E. S. The current must be received by Friday for the next issue. ADAMS and Gilbert: Orph., Savannab. 21-23: Orph., Jacksonville, 24-26: victoria, Charleston. 28-March 1. ADELAIDE and Hushes: Ma-jestic. Milwaukee, 20-26. ADLER, Hyman. Co.: Temple. jestic. Milwaukee, 20-26. ADLER, Hyman, Co.: Temple, Hamilton, Can. ADLER, Felix: Keith's, Bos-

ton.
ADONIS and Dog: Shea's.
Buffalo. 21-26: Shea's. Toronto. 28-March 4.
ADROIT Brothers: Temple
Hamilton. Can. 21-26.
HEARN, Charles. Co.: Prospect. B'klyn; Ketth's Washington. 28-March 4.
AJAX and Emille: Davis. Pittsburgh. 21-26: Hipp.. Youngstown. 28-March 4.
LIEXANDER Brothers: Davis.
Pittsburgh.
ALLISON. Mr. and Mrs.:

ALEXANDER Brothers: Davis, Pittsburgh.

ALLISON Mr. and Mrs.: Lyrie. Birmingham, 14-19: 21-23; Graph. Chattanoosa, 21-23; Graph. Knoxville, 24-26.

M E R IC A N Dancers. Six: Bushwick, B klyn., 28-March 4. Alhaubra. N.Y.O.: Proacect, B klyn; Bushwick F klyn., 21-26. Orph., B klyn., 21-26. Orph., B klyn., 28-March 4. N.N.A.P.O.L.I. Boys., Five: Orph., Minneapolis, 20-26. ANTRIM and Vale: Maryland. Balto., 21-26. Orph., B klyn., 21-26. Orph., Minneapolis, 20-26. ANTWERP Girls: Davis, Pittsburgh, 21-26.

rH. Fred. J. Co.: le. Hamilton. Can., 21-Davis, Pittsburgh, 28 ARDATH. March 4.

ARMSTRONG William H.:

Kelib's Boston.

ARNAUT Brothers: Shea's.

Toronto.
AUBREY and Riche: Prospect, B'klyn, 21-26,
AVON Comedy Four: Keith's
Indinanapolis; Keith's, Dayton, 21-26,
AYER, Donald, Mme.: Orph.,
Kansas City.

AYER, Donald, Mme.; Orph., Kansas City.

BACHELOR Dinner: Orph., 108 Angeles.
BAILEY Vinle Royal, N.Y.C., 28-March 4.
Baker. Relle: Bushwick, Biklyn. Prospect, Bekirn. 21-26; Alhambra, N.Y.C., 28-March 4.
Baker. Filsabeth, Co.: Colonia; Norfolk, 17-19.
ALL. and West: Keith's. Cleviside Hipn. Youngs, West, 21-26; Columbus, 28-March 4.
Ball, Ray Ellinore: Forwaythe, Atlanta, 14-19: Victoria, Charlesion, 21-23; Riou, Richmond 28-March 1.
Coleniai, Norfolk, 2-4.
Ball, Ray Ellinore: Forwaythe, Atlanta, 14-19: Victoria, Charlesion, 21-23; Riou, Richmond 28-March 1.
Coleniai, Norfolk, 2-4.
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Coleniai, Norfolk, 2-4.
Ball, Ray Ellinore: Forwaythe, Atlanta, 14-19: Victoria, Charlesion, 21-23; Richmond 28-March 1.
Coleniai, Norfolk, 2-4.
Ball, Victoriasements: Orph., Kansas City: Majestic, Chuo, 20-28.
BANCROFT and Rrowski; Royal, N.Y.C., Bushwick, B'klyn, 21-26.
BANKOFF and Girlie: Grand.

21-26. BANKOFF and Girlie: Grand.

Calgary, Can.: Orph., Seattle, 20.26. BARAT, Arthur: Orph., Min-neagolis: Orph., St. Paul. 21-26. BARNES, Stuart: Orph., Lin-coln. 17-19; Orph., Omaha.

BARNES. STURT: Orph. Dam-coln. 17-19; Orph. Omaha. 20-28; Mr. and Mrs. J.; Roya! N.Y.C., 28-March 4. BARTON, Sam: Orph. Port-land, Ore. Bear's. Buffa-lo: Shea's. Toronto, 21-26; Keith's. Wash. 28-March 4. BEEMAN and Anderson: Orph. H'klru; Roya! N.Y.C. 21-26; Keith's. Phila. 28-March 4. BEERS. Lee: Leric. Birming-ham. 17-19; Orph. Chatta-nooga; Orph., Jacksonville. 28-March 1; Bijou, Savannah. 2-4.

BELLBINGERS: Orph., Los

BENNY and Woods Orph., St. Paul; Orph., Minneapolls, St. Paul; Urps. 20.26, 20.26, ERESFORD. Harry. Co.; Malestic. Chao., 20.28, EREGEN Alfred; Temple, Detroit; Temple, Rochester, 21.

BERGERE, Valerie, Co.; Co-louial, N.Y.C.; Orph., B'klyn,

21-26.

BERNARD, Joseph E.: Keith's.

Phila.: Maryland. Balto.. 21-26: Prospect. B'klyn. 28-BERNARD, Joseph E.; Kelth's, Phila; Maryland, Balto, 21-26; Prospect, B'klyn, 28-March 4. Sam: Davis, Pitts, State, State

BERTISCH: Keith's, Indianap-olls: Keith's, Louisville, 21-26: Keith's, Cinti., 28-March

Orph. Chattanoom. 2-4.
BISHOP Marie: Orph. Stockton, 16, 17: Orph. Fresno.
18, 19.
BISSETT and Scott: Keith's.
Phila. 21-26: Orph. B'kiyn.
28-March 4.
BIANCHE Belle: Keith's.
Prov. 21-26: Royal. NY.C.
28-March 4.
BOLGE B Brothers: Maj.
Cho..
BOND and Casson: Sbea's, Buffalo. 28-March 4.
BOOLT HBY and Everdeen:
Maryland. Balto.

BOUNCER'S, Billy Circus:
Orph. Oakland; Orph. Los
Angeles, 20-26,
ROWERS, Fred V.; Keith's,
Cinti. Forsythe, Atlanta, 2126; Keith's, Dayton, 28March 4,
BRAATZ, Selma: Maryland,
Balto.
BRACKS Seven: Bilou, Bichmond, 28-March 1; Colonial,
Norfolk, 24BRADLEY and Morris: Shea's,
Ruffslo, 21-26,
BRAS Musical: Princess,
Nashville, 17-19,
BRENDA and Fowler: Orph.,
Kansas City, 20-26,
BRENNER and Wheeler;
Keith's, Columbus, 28-March
4RICE, Fannie: Orph., Omaha. BRICE, Fannie: Orph., Omaha. 20-26. BRIDE Shop: Keith's. Louis-26. DE Shop: Keith's, Louis-e: Temple, Detroit, 21-26; uple, Bochester, 28-March Temple, Rochester, 28-March
4000KS Alan Co.: Keith's,
Phils. 28-March 4.
B R O N S O N and Baldwin:
Davis, Pittsburgh.
BROWER, Waiter: Albambra,
N.Y.C. Orob. B'klyn, 2126: Maryland, Balto, 28March 4.
BROWN and Spencer: Orob.,
Omaha, 20-26.
BRUCH, Frits and Lucy
Keith's, Boston: Keith's,
Phila., 21-26; Keith's, Wash.,
28-March 4.
B R U N E L L E.
Stevens,
Edward A.
B R U N E L J.
B Stevens,
BURDHARDT Maurice: Orob.,
B'klyn; Shea's, Buffalo, 2126; Shea's, Toronto, 28-March
4.
BURLEY and Burley: Orob., 4. URLEY and Burley: Orph., Salt Lake City, 20-26. URNHAM and Irwin: Maj., Milwaukee; Palace, Chgo., 20-BURNS and Lonn: Ketth's.

Wash.
CAITES
Brothers: Bushwick.
B'klyn.
ALVE. Mme.: Palace. Chgo.:
Ketth's. Cinti., 28-March 4.
CAMPBELL. Craig: Ketth's.
Indianapolis: Ketth's. Louisville, 21-26: Davis. Pittsburgh. 28-March 4.
CAMPBELL. Misses: Ketth's.
Cleveland: Ketth's. Columbus.
21-26: Temple. Detroit. 28March 4.
CANSINO'S: Orph., St. Paul.
20-26. BURNS and Lonn: Kelth's.

CANSINO'S: Orph., St. Paul.
20.26.
CANTOR and Lev: Orph.
'Frisco: Orph., Sacramento.
21.22: Orph., Stockton, 23.
24: Orph., Fresno, 25.
26.
CAPITAL City Four: Bijou, Savananah, 17.19: Bijou, Richmond. 21.23: Colonial, Norfolk 24.28.
CARLTON and Clifford: Orph., Chattanooga, 17.19.
CARPOS Brothers: Mai., Cheo.; Columbia, St. Louis.
20.26.

ETHEL

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"The Meanest Man in the World," Everett Huskay's sketch, in which Alian Dinechart is appearing, is to be enlarged into a three-act play. Mr. Ruskay, by the way, is a New York lawyer. He has been meeting with unusual success in vaudeville, writing, besides the Dinehart playlet, "Cranberries," "Wards of the U. S. A.," "The Highest Bidder," and "Forty Winks."

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Allen Atwell has returned to vaudeville in his sketch, "The Code Book."

Marie and Irene, a new vaudeville team, are the wives of Moran and Wiser. They are playing the same bills.

The Morris Cronin "Merry Men" act is being continued in the varieties by the Cronin estate.

HOWARD, Kibbell and Herbert: Bushwick, B'klyn:
Orph, B'klyn, 21-26; Keith's, Wash, 28-March, HOWARD'S Fonles: Keith's, Lovell, Mass., 21-26; Keith's, Lovell, Mass., 21-26; Keith's, Prov., 28-March, 4-HOWELL, George, Co.; Orph, Minneapolis, 20-26, HUGHES, Mrs. Gene, Co.; Orph, Salt Lake City, 20-26, HUNTING and Francia Temple, Detroit; Temple, Rochester, 21-26.

Detroit; Temple, 21-26.
HUNTING, L. and M.: Alhambra, N.Y.C., 28-March 4.
HUNTING, Brandon, Co.: Orph., Frisco; Orph., Oakland, 29-Frisco; Orph., Caith's,

HYMER, John B.: Keith's, Columbus, 21-26, IDEAL: Keith's, Boston, 21-

JEAL: Keith's, Boston, 21-26, IMPERIAL Jin Jitsu Tronpe; Colonial, Erie, Pa.; Orph., Montreal, 21-26, IN NE 8 and Ryan: Grand. Knoxville, 21-23; Orph., Chattanooga, 24-26, INTERNATIONAL Girls; Keith's, Prov.; Alhambra, N.Y.C., 28-March 4, JACKSON and Wahl; Temple, Rochester; Orph., Montreal, 21-26.

JACKSON, Leo and Mae: 21.26, JACKSON, Leo and Mae: Orph, Omaha; Orph, Kau-Orph, Charles, Corph, Cau-cas City, 20.26, as Keith's, India-JACKSON. Leo and Mae:
Orph., Omaha; Orph., Katiaa City. 20-20.
JAHNS, Irse: Keith's, IndiaJAHNS, Irse: Keith's, Phila.;
Shea's, Buffalo, 21-28; Davis,
Pittsburen, 28-March,
JARDON, Dorethy:
Orph.,
Portland, Ors.
JEWEL'S Miniature Revue;
Keith's, Phila.; 21-26,
JOHNSTONE, Martina; Orph.,
B'Njra, 21-26,
KAJIYMA: Victoria, Charleston; Bijou, Victoria, Charleston; Bijou, Richmond, 21-23;
Oolonial, Norfolk, 24-26;
Bushwick, B'kiyn, 28-March

KARTELLI: Palace, Cago,
KALFMAN Brothers: Colonial,
N.Y.C. 21-26,
KEANE, J. M., Co.; Temple,
Detroi: Temple, Rochester,
21-26,
E AN E. Robert Pomple

KEANE J. M. Detreit Temple. Rochester. 21-26.

KEANE Robert Emmett: Keith's. Louisville: Keith's. Louisville: Keith's. Dayton. 21-26.

KEATON'S. Three: Keith's. Cleveland.

KEIT and De Mont: Bljou. Savannah; Forsythe. Atlanta. 21-26; Lyric. Birmingham. 28-March 1: Princess. Nash. Like. 24. Savannah 21-28; I 28-March ville, 2-4. KELLOGG.

ville, 2-4.
KELLOGG, Charles: Hipp.
Youngstown, 21-26.
KELLOY, Jamie: Royal, N.Y.C.,
28-March 4.
KELLY, Weiter C.: Forsythe,
Atlants, 21-26.
KERVILLE Family: Keith's,
Cinti.; Keith's, Dayton, 2126.

Zerochum and Cheatum:
RETCHUM and Cheatum:
Bijou, Savannah: Victoria.
Charleston. 24-26: Princess.
Nashville, 28-March 1; Lyric.
Rirudingham, 2-4.
King and King: Orph., Chattanooza; Princess. Nashville.
21-23: Lyric. Biruingham, 24-26; Forsythe. Atlanta. 28-March 4.

March 4.
KING, Masie, Co.: Columbia.
St. Louis; Orph., Memphis.

KING, Masie, Co.: Columbia, S. J. Louis; Orph., Memphis, S. J. Louis; Orph., Memphis, S. J. Louis; Orph., Kanaas City, Kings Bury, Lullian, Co.: Coph., Kanaas City, Kings Hore, Corph., Sacramento, S. Louis, C. Louis,

Lake City. 20-26.

LADY Alice's Pets: Orph...
Montreal. 21-26; Dominion,
Ottawa. 28-March 4.

LADY Sen Mei: Majl... Milwaukee. 20-26.

LAI Mon Kim: Hipp... Youngstown. 28-March 4.

LAMBERTT: Orph... Frisco:
Orph... Oakland. 20-26.

LAMONT'S Cowboys: Orph., Lincoln: Orph., Omaha. 20-

28 GDON, Harry, Co.: Orph., Frisco, 20-26, LANGTRY, Mrs.: Davis, Pittsburgh, 21-26; Keith's, Cleveland, 28-March 4. LAURIE and Bronon: Hipp., Youngstown, 28-March 4.

LAVINE Ed., Gen.; Orph., St. Paul; Palace, Chgo., 20-26, LE HOE and Duprecce; Orph., Colorado Springs, 21, 22; Orph., Lincoin, 24-26, LEIGHTON'S, Three; Orph., Omaha.

LEIPZIG: Keith's, Prov., 21-LEITZEL, Miss: Orph., Sait Lake City; Orph., Denver, 20-

26.
LEON. Great: Empress. Grand
Hapids. 21-26; Keith's. Toledo. 28-March 4.
LEON Sisters Co.: Orph. St.
Paul. 20-26
LEONARD. Eddle. Co.: Palace.
Chgo.; Columbia. St. Louis.

Chro.: Columbia. St. Louis. 20-26. LEONARD, James. Co.: Royal. N.Y.C. 21-26. LEVAN, Paul and Dobbs: Orph. Oakland. 20-26. LEVY. Bert: Empress. Grand

Rapids: Orph., Montreal, 28-March 4. LEWIS and White; Royal, N. Y.C.; Garrick, Wilmington, Del., 21-28. LEWIS and McCarthy: Orph., New Orleans.

New Orleans. LEWIS, Henry: Colonial, N. Y.C.; Keith's, Wash., 21-26; Colonial, Eric, Pa., 28-March

LEWIS, Sid: Grand, Knoxville, LIGHTNER and Alexander: Albanders, N.Y.C.; Maryland, Balto, 21.28. LITTLE Stranger: Orph., Mont-real: Shea's, Buffalo, 28-March 4, LOHSE and Sterling: Keith's, Phila.

Phila.
LONDONS. Four: Keith's. Cleveland, 28-March 4.
LONG Tack, Sam, Co.: Palace. Chgo., 20-20.
LLOYD and Britt: Royal. N.
Y.C.: Bushwick. B'klyn. 21-26: Prospect. B'klyn. 28-March 4.

T.C.; Bushwick, B'klyn, 21-26; Prospect, B'klyn, 21-26; March 4.
LOUGHLIN'S Dogs; Colonial, N.Y.C., 21-26; Bushwick, B'klyn, 28-March 4.
LOVE in the Suburbs; Orph., Minneapolis, LOYAL'S Alf, Dogs; Keith's, Hoston, 21-26.
LUBOWSKA; Orph., New Orleans.

leans.
LUNETTE Sisters:
Toronto: Temple, I
21-26: Temple, Roches

LUNETTE Sistera: Shea's,
Toronto: Temple, Estroit.
21-26: Temple, Rochester, 28.
March 4.
LYONS and Yosco: Grand.
Knoxville: Victoria, Charleston, 24-25: Orph., Jackson-ville, 28-March 1; Bljou, Savannah, 2-4.
MACK, Charles, Co., Shea's, Toronto, 21-26; H 1 D D Yomgstown, 28-March 4.
MACK, and Vincent; Orph. New Orleans 20-26.
MADDEN, Lew and Geneford: Hipp., Youngstown; Keith's, Columbus, 21-26; Empress, Grand Rapids, 28-March 4.
MANG and Snyder: Orph. Oakland; Orph., Sacramento, 22-24; Droh. Facekon, 22-24; Droh. Sackon, 22-24; Droh. March 1, Norfolk, MARTENA, Navarre and Marceno; Mal. Milwaukee, MaRRIED Ladles' Club; Orph. Mountain, 21-26; Dominion Ottawa, 28-March 4.
MARTINI and Missaikee, MARTINI and Sylvester: Hipp., Youngstown; Mal. Cheo., 20-26.
MARTINI and Marmillian: Roanoke, Roanoke, Va., 24-29; Bilou, Richmond, 28-March 1; Colouial, Norfolk, Martinis, Elfrius; Kelth's, Martinis, Elfrius; Kelth's, Martinis, Firius; Kelth's, Martinis, Firius; Kelth's, Martinis, Firius; Kelth's, Martinis, Martinis, Firius; Kelth's, Martinis, Martinis, Martinis, Firius; Kelth's, Martinis, Martinis,

ARTINS, Flying; Keith's, Toledo: Hipp., Youngstown, 21-26; Keith's, Columbus, 28-March, 4-4-1 MARTINS.

March 4: D. Singers: Bush-Maryl Alp. Singers: Bush-ton, 21-28; Keith's, Ros-ton, 21-28; Keith's, Prov. 28-March 4. MASON, Harry Lester: Orph. B'klyn, 28-March 4. MASON-Keeler Co.; Keith's, Boaton, 21-26; Keith's, Prov. 28-March 4.

Roston, 21-26; Keith's, Prov. 28 March 4, 28 March 4,

Angeles, McLLOUD and Carp: Keith's, Toledo, 21-26.
McCORMACK and Wallace: Orph. Portland, Ore.
McCULLOUGH, Carl: Mai., Milwaukee.

Milwaukee.
McDERMOTT, Billy: Orph., 'Frisco; Orph., Oakland, 20-

26.
McDEVITT Kelly and Lucy Colonial, Eric, Pa., 21-26.
McFARLAND, Marie and Mary: Keith's, Indianapolis, 21-26.
Keith's, Louisville, 28-March

Keith's, Louisville, 28-March

14
McINTYRE and Heath: Temple
Detroit; Temple, Rochester,
21-28; Rushwick, B'klyn, 28McINTYRE, Frank, Co.; Shea'a
Toronto; Keith's, Cleveland,
21-29; Keith's, Indianapolis,
28-March 4.
McKAY and Ardine: Keith's,
Columbus, 21-28; Keith's,
Dayton, 28-March 4.
McRAE and Clegg: Keith's,
Toledo.

Toledo.
McWATTERS and Tyson:
Orph. Kansas City. OPDE. KAUSAS UITS.

EDILIN. Watson and Tower:
Garrick. Wilmington. Del.:
Bijou. Richmond. 21-23; Colonial. Norfolk 24-26; Bijou.
Savannah. 28-March 1; Orph.
Jacksonville. 2-4. MEDLIN. Garrick. Bijou.

MEEHAN'S Dogs: Kelth's, Dayton; Kelth's, Columbus. 21.26; Keith's, Phila., 28-March

MELVILLE, Mary: Temple, Rochester, M. E. R. D. I. T. H. and Snooser; Kelth's, Phila, 21-26.
MERIAN'S Dorg: Shea's, Buffalo: Shea's, Toronto, 21-26; Temple, Detroit, 28-March 4.
METROPOLITAN D. a. n. c. e. r. s. Orph., Stockton, 16, 17; Orph., Fresno, 18, 19; Orph., Los Angeles, 20-26.
MEYAKOS, Four: Alhambra, Colonial, N. C., 21-26; Orph., B'klyn, 28-March 4.
MIGNON: Colonial, N. C., Bushwick, B'klyn, 21-26; Kelth's, Boston, 28-March 4.
MIJARES: Empress, Grand Rapids; Maj., Milwaukee, 20-26. MELVILLE. Mary: Temple.

MILLERSHIP, Florrie: Orch.
Lincoln, 17-19: Orch., Kande City, 20-26.
MLJ.
Can. 21-26.
MLJ.
Can. 21-26.
MLJ.
Millersh.
Millersh.
Millersh.
Millersh.
Columbus; Keith's.
Cleveland, 21-28; Keith's.
Cleveland, 21-28; Keith's.
Cliveland, 21-28; Keith's.
Millersh.
Memphis: Orch. New Orleans.

20-26, MINIATURE Revue: Prospect. B'klyn.
MIRANO Brothers: Orph., Port-land, Ore.
MISHKA, Olga, Trio: Orph., Oakland: Orph., 'Frisco, 20-

Onkland: Orph., Frisco, 20-28, McORE and Hangar: Orph., Sait Lake City, 20-28, MONROE and Mack: Keith's. Indianapolis: Keith's. Clevelland: Company Co MONTGUANKeith's, Wash,
Erie, Pa., 21-26.
MOON and Morris: Orph.
B'klyn: Bushwick, B'klyn. 28March 4.
MOOHE, O'Brien and McCormick: Orph. 'Frisco, 20-26.
MORGAN, Dancers: Keith's
Cleveland; Keith's, Toledo,
21-26: Hipp., Youngstown,
28-March 4.
MORGAN J. and B.: Shea's,
Toronto: Keith's, Phila. 28Columbia, St.

21-26; Hipp., Youngstown.
28-March 4.

MORGAN. J. and B.; Shea's.
Toronto: Keith's, Phila. 28.
March 4.

MORGAN. J. and B.; Shea's.
Toronto: Keith's, Phila. 28.
March 4.

MORGAN. J. and B.; Shea's.
Toronto: Keith's, Phila. 28.
March 100; 20-26.

MORLEY Victor. Co.; Orph. 81.
St. Paul. 20-26.

MORRELI. Beatrice and Sextette: Prospect. B'klyn: Alhambra, N. Y. C., 21-26; Maryland, Balto. 28-March 4.

MORRIS. William Co.; Bushwick. B'klyn: Alhambra, N. Y. C., 21-26.

MORTON. Sel. Orph. Kansas.
City: Orph. Winnipez. 20-26.
MORTON, Ed. Orph. Kansas.
City: Orph. Winnipez. 20-26.
MORTON, Ed. Orph. Kansas.
City: Orph. Winnipez. 20-26.
MORTON, Ball. Orph. Morton
Billyn.
MORTON, Paul. and Naomi
Glass: Palace. N. C.
MOSCONI Brothers: Palace. N.
Y. C., Keith's, Indianapolis.
21-26; Keith's, Indianapolis.
21-26; Keith's, Loulsville 28March 4.
MURPHY. Prankie: Orph.
Seattle: Orph. Portland.
Ore. 20-26.
MYRL and Delmar: Colonial.
Erle. Pa.; Prospect. B'klyn.
21-29; Colonial. N.Y. C., 28March 4.
NANON'S Birds: Keith's. Cleveland. 28-March 4.
NANON'S Birds: Keith's. Cleveland. 28-March 4.
NANON'S Birds: Keith's. Cleveland. 28-March 4.
NANON'S Birds: Keith's. Sixteen
Orph. Jackson'l S. March
NANON'S Birds: Keith's. Cleveland. 28-March 4.
NANON'S Birds: Keith's. Cleveland. 28-March 4.
NANON'S Birds: Keith's. Sixteen
Orph. Jackson'l S. March
NANON'S Birds: Keith's. Cleveland. 28-March 4.
NANON'S Birds: Carbon. Winnipez: Grand. Calgary. 20-26.
NAYASSAR Girls. Sixteen
Orph. Jacks

20-26.
NONETTE: Orph., Omaha: Colonial, Erle, Pa., 21-26. NORDSTROM. Francia: Orph. Montreel. 28-March 4.

NORDSTROM, Francis; Orch.
Moutread, 28 March 4.
NORDSTROM, Maris; Mai
Milwaukee; Columbus, St.
Louis 20:26.
NORTH, Frank, Co.; Hipp.,
Youngstown,
NORTON, Roby and Sammy
Lee; Maryland, Balto,
Keith's, Boston, 21:26;
Keith's, Prov. 28 March 4.
NORVELLES; Shen's, Budfalo;
Shen's, Toronto, 21:26; Temple, Detroit, 28 March 4.
NUGENT, J. C. Co.; Bliou,
Richmond, 17:19; Keith's,
Phila, 21;26; Keith's, Cleveland, 28 March 4.
OLIVA: Keith's, Toledo; Hipp.,
Youngstown; Alhambra, N. Y.
C. 28-March 4.
OHRMANN, Chilson, Mme.;
Orph., Minneapolls, 20:26.
OLCOTT, Charles; Keith's,
Phila; Temple, Detroit, 21;
26; Temple, Bochester, 28
March 4.
OLD Homestead Eight; Alhambra, N. Y. C.; Orph., B'klyn,
21:26; Keith's, Boston, 28
March 4.
OLOWER, March 4.
OLOWER, Minneapolls, 20:26.
OLOWER, Orph., Minneapolls, 20:26.
OLOWER, Orph., B'klyn,
21:26; Keith's, Boston, 28
March 4.
OLUVER pd Olp; Keith's
Prov.; Orph., Montreal, 21,
26; Dominion, Ottawa, 28

4. nd Olp: Keith's Orph., Montreal, 21 ominion, Ottawa, 28

March 4
OLIVER nd Olp: Keith's Prov. Ornh. Montreal. 21.
26: Dominion. Ottawa. 28.
March 4
O'NEIL Doc: Keith's. Dayton: Hipp. Youngatown. 21.26: Keith's. Cinit. 28.March 4
ORANGE Packers: Princess. Nashville. 21.23: Lyric. Birmincham. 24.26.
OBTH and Dooley: Ornh. Montreal. 21.26: Keith's. Reston. 28.March 4.
ORANGE Packers: Grand. Knoxville. 24.
ONRI. Jack: Bilon. Richmond. 17.19.
PADDEN. Sarah. Co.: Keith's. Cinit.; Keith's. Indianapois. 21.26: Keith's. Louisville. 24.
PAGE. Hack and Mack: Orph. Omaha. 20.26.
PAKA Toots (O: Princess. Nashville. 21.26: Forsythe. Arlanta. 28.March 4.
PALFREY Hall and Barton: Alhambra. N.Y.C.: Bushwick. Bi'kiyn. 21.26.
PAL MER. Gaston: Lyric Rirmingham. 21.28: Forsythe. Atlanta. 28.March 4.
Elimingham. 21.28: Forsythe. Atlanta. 28.March 4.
Elimingham. 21.28: Forsythe. Atlanta. 28.March 4.

MIGNON

— Dainty Little Mimic -

NOW AT B. F. KEITH'S COLONIAL THEATRE

Direction ARTHUR KLEIN

PARILLO and Trabito: Orph.
R'klyn. 28-March 4.
PARSIFAL: Maj. Chgo., 20-26.
PARRY Charlotte, Co., Mai.
Chgo.; Keith's, Cleveland, 2126: Davis, Pittsburgh. 28March 4.
PASGUALE and Marino:
Dominion, Ottawa
PASSION Piay of Washington
Square: Keith's, Prov., 2126: Maryland, Baito. 28March 4.
PAYNE and Niemeyer: Shea's
Buffalo: Shea's, Totonto, 2126.

PEACHES, Six, and a Pear: orph., Chatmanooga, 17-19 Lrie, Birmingham, 21-23, Grand, Knoaville, 24-26; Bi-iou, Savanuah, 28-March 1. FEDERSEN Brothers: Mary-land, Balto, FETTICOATS: Maj., Mif-waukee; Keith's, Dayton, 21-26,

29.
Fil-CER and Douglas: Albambra, N.Y. (21.28.
FISAN) and Bingham: Blion
Richmond, 17-19.
FUWDER and Capman: Shea's,
Buffalo, 21.28. Shea's,
Toronto, 28.March 4.
FOWELL. Catherine: Palace,
Cheo.

Chgo.
PRUFITE. William and Co.:
Columbia. St. Louis: Palace.
Chgo., 20-26.
PICK. Harry and Eva.: Columbia. St. Louis. 20-26.

60. IGLEY and Fitzgerald: Temple, Rochester: Davis, Pittsburgh, 21-26; Keith's, Toledo. 28-March 4.
CTROGA: Orph., Omaha, 20-34

C'IRGGA: Orph., Omaha, 20-26.
RANDEGGER G. Alda:
Keith's Wash., 21-26.
READINGS Four: Colonia.
Norfolk, 21-23: Bljou, Richmond, 24-26: Forsythe, At-lanta, 28-March 4.
REGEL, Dorothy: Keith's, Louisville: Columbia, St. Louisville: Columbia, St. Louis, 20-26.
REISNER and Gores: Orph, Seattle: Orph., Portland.
Ore., 20-26.

REISNER and Gores; Orph., Seattle; Corb., Portland. Orc., 20-26.
REYNOLDS and Donegan; Orph., Lincoln; Orph., Kansas City, 20-26.
R H O A D E S. Mack Major; Orph., Stockton; Orph., Fresno, 18-19.
RIGOLETTO Brothers; Colonial, N.Y. C., Kelth's, Beston, 28-March 4.
RIGOLETTO Grothers; Colonial, N.Y. C., Kelth's, Beston, 28-March 4.
RIGOLETTO Grothers; Colonial, N.Y. C., Kelth's, Beston, 28-March 4.
RIGOLETTO Brothers; Colonial, N.Y. C., Kelth's, Beston, 28-March 4.
RIGOLETTO Brothers; Colonial, N.Y. C., Kelth's, Beston, 28-March 4.
RIGOLETTO Brothers; Colonial, Calcing Colonial, N.Y. C., Kelth's, Beston, 20-26.
RIGOLETTO, Salt Lake City, 20-26.
ROCK, William and White; Orph., Salt Lake City, 20-26.
ROONEY and Bent; Forsythe, Atlanta.
ROSE, Julian; Orph., B'klyn.

ROONEY and Bent: Forsyths. Atlanta. ROSE, Julian: Orph., B'klyn. ROSHANARA: Orph., Denver: Orph., Colorado Springs, 21, 22: Orph., Lincoln, 24-26. ROVER, Al., and Sister: Orph.

HOVER A. and Sister: Orph.
Montreal.
ROWLAND, Adele. and Harry
Carroll: Palace. N.Y.C.
ROYE. Ruth: Orph. B'klyn:
Keith's Phila. 21-26.
RUDOLPH. Henry G. Orph.
Memphis. 20-26.
RUSSELL. Cole and Davis:
Forsythe Atlanta. 21-26.
Lyrlc. Birmingham. 28-March
1. Princess. Nashville. 24-4.
RUSSELL. Lillian: Keith's.
Wash. 21-26: Orph. B'klyn.
28-March 4.
RYAN and Lee: Orph. Salt
Lake City; Orph. Denver. 2028.

SAVOY and Brennan: Colonial. N.Y.C.; Orph., B'klyn. 21-

26.
SCHEFF, Fritzi: Temple, Rochester: Empress, Grand Rapids, 21-26.
SCHMETTEN'S Bushwick

CHMETTEN'S B us b wick Rklyn.
CHGOLER and Dickinson:
CHGOLER and Dickinson:
Keith's Cint: Keith's Indianapolis, 21-26; Keith's.
Louisville, 28-March 4.
CHGOL Play Ground: Orph.
Jacksonwille: Bijon. Savannah. 21-26.
COTCH Lads and Lassies:
Cofonial, N.Y.C.; Royat, N.
Y. 21-28.
COTT and Keane: Orph.
B'klyn.

SCOTT B'klyn.

B'klyn.

B'klyn.

B'Rlyn.

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B'R(yn.
SHARI) and Turke: Orph.
Fortland, Ore.
SHARROCK'S: Keith's
Hipp., Youngstown, 21-28,
SHAW, Lillian, Alhambra, N. 26
PIERLO and Schofield: Hipp., Youngstown. 21-26. SHAW, Lillian, Alhambra, N. Youngstown.
PIETRO: Orph., St. Paul. 20 SHAW, Mary Co.: Orph., Lin-

coln.
SHERMAN Van and Hyman:
Palace, Chro., 20-28.
SHERMAN and Uttry: Keith's.
Dayton, 21-26.
SHONE, Hermine: Maj., Chgo.
SHMMS, Willard, Co.: Royal.
X-Y.C.; Keith's, Prov., 21-26.

SIMON. Louis. Co.: Keith's. Cleveland; Keith's, Cinti, 21-SIMPSON and Dean, Hipp...

SIMPSON and Deau, Hipp.
Chgo.
SINGER and Zeigler Twins:
Orph. Denver: Orph. Colorado Springs. 21. 22: Orph.
Lincolo. 24.26.
SMALLET. Raiph: Maryland.
Balto. 21-26: Keith's. Day.
SMALLET. Raiph: Maryland.
Balto. 21-26: Keith's. Day.
SMALLET. Raiph: Maryland.
Balto. 20-26: Seith's. Day.
SMITH.
Frisco. 20-26.
SOULETT Buds: Bljou, Sayanuah: Lyric. Birmingham. 28March.
480NG Revue: Hipp. Youngstown, 28.March. 4.
SPELLMAN'S: Grand. Knoxville. 17-19: Roanoke. Rosnoke. Va. 21-23.
STAINETS Circus: Orph. Denver: Orph. Colorado Springs.
21 22: Orph. Lincoln. 2426.

STEVENS Edwin Co.: Coloract Springs Core Coloract Springs Coloract Springs

Milwankee; and, Cheo, 20.

STONE and Haves: Orph.,
Minneapolis: Grand, Calgary,
Can. 20.26,
St. I. L. I. V. A. N. Arthur, Co.:
Orph., Seattle: Orph., Portland, Ore. 20.26,
SULTANA'S: Orph., Minneapolis: Orph., Winnipeg. 20.26,
SVLVESTER and Vance: Colonial, Eric. Pa.
TANIO, Shore: Dayls, Pitts.

TANGO Shoes: Dayls, Pitts-burgh: Keith's, Cinti., 28-March 4. TAYLOR, Eva. Co.: Orph., Los.

RYAN and Lee: Orph. Salt Lake City; Orph. Denver. 20-26.
RYAN and Tierney: Colonial Eric, Pa. Keith's, Cleveland. 21-28; Temple. Detroit. 28-March 4.

SABINA. Vera. Co.: Orph. Brkiyn.
SABINE and Bronner: Keith's. Prov.. 28-March 4.

SALE. Chie: Orph. Stockton. Orph. Los Angeles. 20-26.
ST. DENIS Ruth. Co.: Keith's. Roston; Keith's. Phila. 21-26; Maryland. Balto. 20-March 4.

SAMUELS. Ray: Orph. Memphis; Orph. New Orleans. 20-26.
SAMUELS. Ray: Orph. Memphis; Orph. New Orleans. 20-26.
SAMTEY Brothers: Bijou, Richmond: Lyric. Birmingham, 21-23; Princess. Nashville. 24-26; Grand. Knoxville. 28-March 4.

SANTLEY and Norton: Orph. Trace: Orph. Brklyn, 28-March 4.

SANTLEY and Norton: Orph. Trace: Orph. Ios Angeles. 20-26.

March 4.

SANTLEY and Norton: Orph. Trace: Orph. Ios Angeles. Power and Norton: Orph. Trace: Orph. Ios Angeles. 20-26.

March 4.

SAVILERS. Roy: Orph. Memphis; Orph. New Orleans. 20-26.
SANTEY Brothers: Bijou, Richmond: Drob. March 4.

SANTLEY and Norton: Orph. Trace: Orph. Ios Angeles. 20-28.

March 4.

SAVILERS. Roy: Orph. Memphis; Orph. New Orleans. 20-26.

SANTEY Brothers: Bijou, Richmond: New Orleans. 20-26.

SANTEY Brothers: Bijou, Richmond: Alexe. 28-March 4.

SANTLEY Roy Colonial. Norton: Orph. Memphis; Orph. New Orleans. 20-26.

SANTERS. Roy: Orph. Memphis; Orph. New Orleans. 20-26.

SANTEY Brothers: Bijou, Richmond: Alexe. 20-27.

SANTERS. Roy: Orph. Memphis; Orph. New Orleans. 20-26.

SANTEY Brothers: Bijou, Richmond: Alexe. 20-27.

SANTERS. Roy: Orph. Memphis; Orph. New Orleans. 20-26.

SANTE

TURNER and Grace: Princess,
Nashville, 29-March 1: Lyric,
Birmiugham, 2-4.
TUS CAN O Bros.: Orph.
Los Angeles.
UMBERTO and Sacchetta:
Grand, Calgary, Can; Orph.
scattle, 20-26.
USHER, Claude and Faunte:
Royal, N.Y.C.
VADIE, Mile, and Girls:
Keith's, Indianapolis; Keith's,
Cleveland, 21-26.
Keith's, Cleveland, 21-26.
Keith's, Cleveland, 21-26.
Keith's, Cleveland, 21-26.
Keith's, Cleveland, 21-26.
Keith's, Claveland, 21-26.

Atlasta.

St. Paul; Orph., Winnipeg. 20-26.

VAN. Billy B., Co.; Orph., New Orleans; Lyric, Birmingham, 21-20.

VAN and Bell; Orph., Stockton, 16, 17; Orph., Fresno, 18, 19; Orph., Los Angeles, 20-26.

VAN and Schenck: Shea's, Toronto; Davis, Pittsburgh, 21-26.

VAN and Schene.
routo: Davis, Pittsburgh, 2126.
VANDERBILT and Moore:
Orph, St. Paul; Orph., Minneapolis, 20-26.
VASCO: Garrick, Wilmington,
Del.; Keith's, Boston, 21-26.
VINCENT, Claire, Co.: Davis,
Pittsburgh,
WALTHOUR, Bobby: Princess, Nashville; Colonial, Norfolk, 21-23; Bijou, Richmond,
24-26.
WAR Brides: Forsythe, Atlanta; Orph., Chattanooga, 2126; Princess, Nashville, 28March 1; Princess, Nashville,
24-40.
WAR Brides: Forsythe, Atlanta; Orph., Chattanooga, 2126; Princess, Nashville, 28March 1; Princess, Nashville, 29March 1; Princess, Nashville, 29-

March 1; Princess, Nashville, 2-4, WARREN and Conly: Orph., Minneapolis, WATSON, Kate: Keith's, Prov. WATSON, Sisters: Maj., Chgo. WATER Lillies, Six: Victoria, Charleston, 21-26; Colonial, Norfolk, 28-March 1; Bijou, Richmond, 2-4, WEBER and Fields; Keith's, Wash, Marjand, Baito, 21-26; Keith's, Phila., 28-March 4.

WEBER, Dolan and Frazer: Orph. New Orleans. WEEKS Marion: Keith's Louisville: Palace, Chgo., 20-28; Davis. Pittsburgh, 28-March.

26: Davis Pittsburgh. 28-March 4. WEIGH'S. E. Minatrels: Royal, N.Y.C. 21-26; Vic-toria Charleston. 28-March 4. WENTON, Willie. Maj. Mil-waukee. 20-26. WHEELER. Bert. Co.: Orph., Winnipeg; Grand. Calgary. 20-26.

Winniper: Grand, Calgary.
20-26.
WHELAN, Albert, Print, St. March
18 kiyn, 28-March
4.
WHIPPLE Huston, Co.: Orph.,
Denver: Orph., Colorado
Springs, 21-22: Orph., Lincolin, 24-26.
WHITE and Clayton: Keith's,
Columbus; Colonia; Rrie, Pa.,
28-March
4.
WHITE, Carolina; Columbia,
St. Louis; Orph., Memphis,
20-26.

20-26. WHITE Hussars, Nine: Keith's,

WHITE Hussars, Nine: Keith's, Dayton.
WHITE. Porter J. Co.:
Keith's Columbus: Empress Grand Rapids, 28-March 4.
WHITESIDE. Ethel. Co.:
Orph. B'klyn.
WHITING and Burt: Orph.
Kansas City: Maj. Chgo., 20-26: Keith's. Dayton. 29-28-March 4.
WILLIAMS and Wolfus: Orph.
Memphls: Orph., New Orleans, 20-26: Lyric, Blrmingham, 28-March 1: Princess. Nashville.
2-4.

March 1: Princess, Nashville, 2-4, WILLIAMS, Elsle, Co.: Keith's, Indianapolis, ULLIARD: Orph... Montreal, 21-26: Dominion, Ottawa, 28-March 4. WILMER, Walter, Co.: Keith's, Toledo: Hipp. Youngstown, 21-26: Keith's, Columbus, 28-March 4. WILSON and Aubrey: Keith's, Cinit.: Keith's, Indianapolis, 21-26.

WILSON and Aubrey: Keith's, Clinti; Keith's, Indiananolis, 21-26. WOOD, Britt: Princess, Nash-ville, 17-19; Maryland, Baito, 21-26; Keith's, Phila, 28: March 4. WRIGHT and Dietrich: Keith's, Prov.; Colonial, Eric, Pa., 21-26. WUERNTZ, Flying: Maj., Mil-waukee.

waukee.
WYNN, Bessie: Keith's. Boston, 21-26.
YARDY'S. Les: Orph., Salt
Lake City; Orph., Denver, 20-

26. YOUNG RLOOD, Margaret: Temple. Detroit, 21-26.
ZEDA and Hoot: Royal, N.Y.
C. 21-26.
ZORA, Gara: Orph. Winnipes: Grand, Calgary, 20-26.

Direction EDWARD S. KELLER

One of the Famous Six Musical Cuttys

The Little American Coloratura Soprano BOOKED SOLID U. B. O.

BERESFORD

NOW IN VAUDEVILLE

By Arrangement with Charles Dillingham, a Limited Engagement in Vaudeville of

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Direction ARTHUR HOPKINS

The International Star of Song

Direction ALF. T. WILTON

EVELYN BLANCHARD

THE SUNSHINE GIRL

"OUR HUSBAND" JOHN PEEBLES, Rep.

Chinese Prima Donna



MOTION PICTURES

Secretary Front Line F

WILLARD HOLCOMB-Editor



COMMENT AND SUGGESTION

FUN FOR THE NOVELIST

"The screen is a necessity to the modern author," says George Bronson Howard, the prominent novelist and playwright. "He can no longer afford to neglect the motion picture as an important field for his labors. It is necessary both as an outlet for his surplus energy and as a means of bringing him sufficient return to allow him to attempt more ambitious but less speedily profitable efforts.

The novel, of course, offers the greatest field for the literary worker who is striving to meet high ideals; but no novelist can depend upon novels exclusively. If his novels are worthy, he will starve to death while preparing them as they should be prepared. Thus the novelist must use his ingenuity and art in an allied craft. It is for the particular worker to find his own allied craft, the one to which he is best suited and to which he can give the best that is in him. I will frankly confess that I turned librettist in order to gain more leisure and write the things that I wanted to write. Likewise, the short story has proven the life-saver of many a novelist who is ambitious.

"I have spent considerable time," he says, "in analyzing the photoplay with the view of writing expressly for the screen. The adaptation is all right in its way, but to the creator, the storythere is something amiss in story told through a medium for which it was not intended. It is, perhaps, rather a sin of omission than of com-Perhaps there is nothing mission. wrong with the adapted photoplay, but how much better is the story that had its birth and development in the mind of the author, with the screen and its possibilities in mind.

"That is one of strongest reasons for the pleasure I am getting out of writing 'The Social Pirates' for Kalem. From the very inception of the theme for the series the stories have been built for the screen. To that extent the two clever young women who carry the title 'Social Pirates' are children of the screen, and their lives are full of the exciting adventure and action that picture audiences delight in. But throughout the stories, which portray the exploits of two fascinating heart-breakers in wreaking justice on uncrupulous men. I have endeavored to weave a thread of satire which I believe will be a welcome relief to the more tense moments.

"I am trying to include a slice of life in each episode. The clever ruses and swindles that I saw during my reporting days and in the Orient are furnishing ample material. Were I desirous of posing as a reformer I believe I could almost stand on 'The Social Pirates' as an expose of the refined and sharp-witted tricksters who pick only the very wealthy and seeming-

ly sophisticated for their prey. But my main purpose is to tell a human story, and while 'The Social Pirates' will serve its end as a means of shedding light on many shady practices, it is the story that interests me mostly. I can assure you that I am more anxious to see the stories as they work out on the screen than any avid follower of photo-

plays could possibly be. I have visualized my characters so thoroughly that I am confident my manuscripts give the director just the ideas I wish to convey.

"I think you'll find many typical Broadwayites in this series. This has been my opportunity to rebuke many of



Carpenter, L. A
JEWELL CARMAN (VITAGRAPH).

the parasites and swindlers whose practices have come under my observation. And the unlimited opportunities of the screen to reproduce—not portray—life as it is, have enabled me to go to the task unhampered. Can you wonder that I am so enthusiastic concerning this series?"

When it comes to picturizing Broadway's "social pirates" we are willing to "Let George do it."

SHAKESPEARE'S OWN SCREEN

In the course of an interesting article on the filmatization of "Macbeth" which he is directing for Sir Herbert Tree at the Fine Arts Studio in Los Angeles, John Emerson propounds the query: "Did Shakespeare write for the screen?"

The obvious, historically-verifi-



HELEN WEIR (LUBIN).

able answer is that he did not, but internal evidence disclosed in the plotting of "Macbeth" for the Sir Herbert Tree film version bears remarkably the other way.

"Certainly the master-dramatist foreshadowed the photoplay type of dramatic continuity much more accurately than he did the present-day stage play. Infinitely more violence is done to his scene plot in any modern stage version of the plays than may be necessary in photodramatizing them.

may be necessary in photodramatizing them

"Sir Herbert will play the drama almost scene for scene as the dramatist wrote it, and that is something that the stage has not done, except in the case of one or two sceneless revivals, since modern stage scenery was invented. Shakespeare, of course, wrote for a stage without scenery, so he did not have to meet the mechanical problems of scene shifting. And those are precisely the problems that the photoplay has solved. Stage waits are unknown to the photoplay.

"So we can go straight back to the multiple short scenes of the original text, and in the case of "Macbeth" we found it impossible to make any important rearrangement that would be of the slightest added value in de-

"We found also that the demands of the story, looked at purely from the standpoint of modern photoplay making, were not for a multitude of short scenes broken by 'flashes,' except in one or two cases, as in the siege of the castle. The natural and dramatically effective way to play most of the rest is in unusually long scenes, reaching perhaps 300 feet. Thus, with an entirely practical and unsentimental approach we have returned to a treatment that closely resembles the traditional stage treatment. This, if we succeed in doing it well enough, should produce a

picture play with no little of that impressive dignity that is associated with the dramas, especially the tragedies, and with their best stage productions."

Certainly SHAKESPEARE wrote for "the screen," the mental screen which every intelligent and observant person has installed in the back of his brain. whereon that marvelous camera, the human eye, reflects living, moving images of all objects between earth and sky. Moreover these mental films are not merely passing scenes of momentary value, but are stored away in Memory's vaults, whence they may be resurrected at will to be run over again on Imagination's famous projection machine. Fond recollection" frequently colors them in tints more beautiful than Nature's own, but alas, time brings blurs and scratches, so that in after years the automatic machinery of the mind has often "cut out" whole scenes, which must be supplied by "retakes," frequently not as fine as the first.

Hence we have the mental phenomena of "failing memory," and the peculiar but not inexplicable fact that old people frequently recall events of years ago more clearly than those of current happening. The first films taken by their mental cameras are sharpest, and even after lapse of years remain clearest to the mind's eye, since they have not been blurred by superimposed impressions of similar scenes taken in daily routine fashion. Besides, the mental focus and fresh vision of Youth are never duplicated.

Shakespeare wrote for a populace whose eyes were seeing things for themselves, not obtaining second-hand impressions from print or pictures. Each spectator, however humble, had a mental storehouse full of scenery such as even Joseph Urban cannot paint; so that, when the call boy hung out a placard reading "A Castle Wall" or "A Street in Venice" the set, was complete. Shakespeare's descriptive poetry painted the scene, the groundwork of which was supplied by the memory or imagination the auditor-each to suit himself. Anachronisms in costume were readily overlooked, because the average playgoer knew only the mode of his day; but even the ignorant "groundling knew "a hawk from a hernshaw," and the distinction between a "drawbridge" and a "portcullis" did not drive him to a library. Even Mr. EMERSON, now scouring California for Scottish scenery, building Dunsinane Castle and bringing Birnham Wood to it for the "Macbeth films, might well envy SHAKESPEARE'S equipment-in his audience's scenic minds!

Incidentally, it is a pity that JAMES K. HACKETT did not first film his sumptuous production of "Macbeth," now at the Criterion, and present it before that theater removed its screen.



ETHEL TEARE (KALEM)

REACTION TO SHORT REELS Both Kleine and Edison Inclined to Discon-tinue the Making of Features

tinue the Making of Features

It is rumored that the Edison Company has withdrawn from the Kleine-Edison Feature Service and will confine its efforts to the production of short films. No announcement has been made as yet as to the definite plans of the company or the method through which it will release its product. There is also a well substantiated rumor going the rounds to the effect that the George Kleine Company would discontinue the making of feature pictures in the near future and confine its efforts to shorter subjects, with a preponderance of one and two-reel comedies. The change in policy will probably go into effect about the first of the month, when a definite statement will be made.

RUSSELL VS. AL. KAUFMAN

RUSSELL VS. AL. KAUFMAN

A real bout was staged at the "FlyingA" studios at Santa Barbara on Feb. 7,
when Al Kaufman, prominent a few years
ago as a pugilistic "white hope," came
down from San Francisco as the result of
a long distance telephone arrangement and
took part in a three-round bout with William F. Russell.

The event became part of the five-reel
Master-Picture De Luxe, by William Farker,
entitled "The Bruiser," in which Mr. Russell plays the title role. An interesting circumstance was the invitation extended to
the entire population of Santa Barbara to
attend. As a result the big seating capacity
provided was filled.

Mr. Russell at one time held the amateur
heavy-weight championship, which he gained
in Fhiladelphia when he knocked out the
millionaire athlete of that city who was in
possession of the title.

FITZMAURICE HOME AGAIN

George Fitzmaurice, who is producing "Big Jim Garrity" for the Pathe Gold Rooster programme, has returned from Georgia, where the opening scenes of the picture were taken, and is now working in the Jersey City studio of the Pathe Company completing the picture. "Big Jim Garrity," the second of the A. H. Wood's Broadway productions picturized for Pathe, will have an all-star cast. Robert Edeson will be Big Jim, and Eleanor Woodriff will play opposite him. The adaptation is by Oulda Bergere.

BURGER LEAVES PATHE

J. K. Burger, for the last four years connected with the film industry, has tendered his resignation to the Pathe Company. Mr. Burger's experience for the past four years has been of a broad scope, having been connected with the old Mutual organization, the World Special Film Corporation, and having been in the capacity of auditor, comptroller, special representative and district manager for Pathe. He has no definite plans for the future.

BLACKTON HEADS PICTURE BOARD

The Motion Picture Board of Trade of America re-elected J. Stuart Blackton, of the Vitagraph, as President of the organization. The other officers elected are Carl Laemmle, Vice President; I !ward A. MacManus, Secretary; Joseph W. Engel, Treasurer, and J. W. Binder, Executive Secretary. The Executive Committee voted its indorsement of the Motion Picture Actors' Fund campaign to place the work of the fund on an assured financial basis.

COL. POWELL OF POWELLVILLE

Frank Powell returned recently from Cuba, where he has been busy making. The Chain Invisible," an Equitable production featuring Bruce McRae. Col. Powell is now resting at Powellville, L. I.

OPPOSING STATE CENSORSHIP

Hearing Arranged Before the New York Assembly Codes Committee on Feb. 23

J. W. Binder, secretary of the Motion Picture Board of Trade, has arranged for a public hearing before the New York Assembly Codes Committee on Feb. 23 in which the motion picture interests will be permitted to state their objections to the Ahern State Censorship Bill, which provides for the creation of a State Board of Censorship to be appointed by the Governor, which shall examine all films and approve such as shall be moral or proper and shall disapprove such as are sacrilegious or obscene, indecent or immoral. It is alleged that the Board of Trade has the backing of the whole industry in this fight, and will use its utmost endeavor to have the bilk lilled in committee.

Orrin G. Cocks, advisory secretary of the National Board of Censorship, and Lester F. Scott, associate director of the People's Institute, condemn the pending legislation which would place the legal censorship of moving pictures in the hands of five commissioners appointed by the President of the United States. Speaking in the church house of the Church of the Messiah they described the proposed censorship as a danger to freedom of thought by such political appears.

Mr. Cocks, speaking of the great danger to freedom of thought by such political appears and the political appea

free press.

Mr. Cocks, speaking of the great danger to freedom of thought by such political appointees as the bill in Congress and the

bill before the State Assembly propose, said:

"Suppose we had Mr. Bryan for President when the 'Battle Cry of Peace' was made—an argument for preparedness which reached millions of people within a few months. Would the President have consented that his appointers should pass such a picture? Suppose we had a President committed to the viewpoint of the capitalistic class and a picture were made from the viewpoint of the Federation of Labor or the I. W. W., can't you conceive of the tremendous pressure which would be brought to bear on the President, the Cabinet and the Commission starts to decide the intricate moral questions of 175,000 film subjects within six months the humor loving American people will laugh them out of court. No man would have the nerve to accept the position of dictating what a hundred million people shall think about."

He pointed out that those States which already have a legal censorship will protest against a Federal body unless it meets their views, and that forty-nine different brands of censorship will result. "A deluge of near thinkers deciding moral problems for you and me and millions of others," he said.



HELEN GREEN (LUBIN).

TO FEED THE NEEDY

Motion Picture Board of Trade Will Give a

Dinner to Cartoonists

A meeting of the publicity committee of
the Motion Picture Board of Trade was
held last week, at which the committee
was formally organized and its plan of
work for the year outlined. Arthur James,
of Metro, was re-elected chairman and Paul
Gullek, of Universal, vice-chairman. Thomas
M. Alexander, in charge of advertising and
general publicity for the board, was elected
secretary.

Plans were made for a dinner to be given
by the board to the cartoonists at the Hotel
Astor on March 12. The following committee of arrangements was appointed:
Sam Spedon, George Blaisdell, Terry Ram
saye, P. A. Parsons, Paul Gulick, Carl N.
Pearce, J. W. Binder, Arthur James, T. M.
Alexander, and Arthur Leslie.

WHITMAN AND CHAPLIN FEATURED

Fully 18,000 people are expected to attend the Movie Costume and Scenic Ball under the auspices of the Screen Club and Motion Picture Exhibitors League to be held at Madison Square Garden on Feb. 19. Governor Whitman will be the guest of honor, provided duties of state do not interfere. Charlie Chaplin will also be among those present. All of the arena boxes have been subscribed for, and judging from the reservations for tickets that are coming in from all over the country every important city in the United States will be represented.

TRIANGLE DECISION RESERVED

Judge Cohalan in the Supreme Court last week asked that briefs be submitted by both sides in the suit of Robert W. Goelet, owner of the Knickerbocker Theater, asking for an injunction restraining the Triangle Film Company from presenting continuous motion picture exhibitions in that theater, with singers, actors and an orchestra. Both sides argued their cases in detail, but at the conclusion Judge Cohalan merely requested briefs and said that decision would be reserved.

RAVER ABSORBS THE OCEAN

Announcement has been made that the product of the Ocean Film Company will be taken over by the Raver Film Corporation and released on the States rights plan through the same offices as the Raver-Thomas Fentures. Pictures now ready for release are "Life Without Soul," "The Other Girl." "The Fortunate Youth," and "Driftwood."

"ACKIE" IN COMEDY RELEASES

The Palace Players' Film Corporation is just releasing its latest comedy reels, in which Mr. Ackerman (Ackie) is the principal feature, with Susan Westcott as leading support. The farce comedy entitled "Tramp and Rubber King," in which Ackie is featured in a dual part, was made in the company's newly acquired Kalem studio, since their old studio, the Victor, has been sublet for the next three months to another corporation.

INDIAN SCHOOL AT INCEVILLE

In order that their leisure time may be spent to advantage, the Indians who are regularly employed at Inceville, in the production of Triangle-Kay Bee features, will, in future, be given the benefit of education along lines that are vital to their welfare. This announcement was made this week by Director-general Thomas H. Ince, in furtherance of his plans to give his redskins the same treatment they would receive had they continued to live on the reservation, whence they came.

"SIS HOPKINS" CHANGE A Leap Year Wooing" to be Initial Release Through General Film

Through General Film A factory accident to "A Flock of Skeletons," which had been announced as the first Sis Hopkins release, has caused the Kalem Company to postpone that issue while retakes are being made. "A Leap Year Wooing" is the subject selected to inaugurate the new line of single-reel comedies on the General Film Programme. The initial release date will be March 3, as originally announced for "A Flock of Skeletons." It is probable that the latter subject will be the third release in the new line. The initial subject, "A Leap Year Wooing," presents Sis Hopkins as a love-lorn slavey who lands in a whirl of excitement when she sets out to find a mate.

A OUT OF ESSANAY

George K. Spoor is Now Sole Owner of the Famous Film Firm

G. M. Anderson is no longer connected with the Essanay Company. Mr. Anderson resigned as secretary of the organization and his stock was purchased by George K. Spoor, president of the company. who is now sole owner. Mr. Anderson has been with the company since its organization in 1906. He was in charge of the Western studios at Niles, Cal., and both acted and directed. His acting was largely in Western cowboy roles, in which he was known as Broncho Billy.

BERGERE PLACES WOODRUFF

BERGERE PLACES WOODRUFF

That "The Yellow Ticket" will be the next A. H. Woods production to be filmed by the Pathe Company was made known when it was announced that Oulda Bergere has been secured by them to make the film adaptation. Miss Bergere was selected for the work because of the success of her adaptations of many picture successes, among them "New York" and "Big Jim Garrity." Miss Bergere also furnished the casts for these pictures, placing Robert Edeson and Eleanor Woodruff in "Big Jim."

ON TOP OF BLACK MOUNTAIN

It was a lucky chance that sent the Frohman Amusement Company doing "Then Fil Come Back to You" down on the "Clincheld Route" to Black Mountain, N. C.. for there they found exactly what the story called for in the way of railroad construction camp through the mountains, as described in Larry Evans's masterplece.

Jack Sherrill, in the part of Steve O'Mara, the chief engineer of the new railroad, was taken in some very realistic scenes on the actual construction work. The story will have some of the best mountain locations that have been taken in the East, and the action fits in so well with the scenery that some splendid results will be obtained.

ROTHAPFEL GOES TO CHICAGO

S. L. Rothapfel, managing director of the Knickerbocker Theater and the new Rialto Theater, now under construction on the site of Hammerstein's Theater of Varieties, left for Chicago on the Twentieth Century on a hurried trip to be devoted to organization and development work for the Triangle Film corporation, which is about to add the Colonial Theater to its holdings in the "Windy City." Mr. Rothapfel will undertake to establish a policy and artistic standard for the Chicago theater.

THEATER EVERY MILE Triangle Covers New York and Brooklyn on a Broad Base

Triangle Covers New York and Brooklyn on a Broad Base

Seven theaters on one thoroughfare within a distance of seven miles are playing Triangle pictures. This is a condition which emphasizes the tremendous advantage the new art has over the flesh-and-blood drama in New York City, for it is on Broadway between Thirty-eighth Street and 165th Street that seven theaters are showing simultaneously the output of the studios of Griffith, Ince and Bennett. In stead of insisting that its patrons assemble at one house for their entertainment, the Triangle Film corporation invites them to go where it is most convenient. And theatergoers are assured that they will see the same picture plays in one house as another. The "No. 2" company is unknown in the films.

This computation of a theater a mile does not take into account the many other houses in side streets or on other avenues where Triangle plays may be seen. Beginning with the Knickerbocker Theater at Trirty-eighth Street the theatergoer in search of the novelty of locating all the Triangle theaters along Broadway would proceed to Eighty-first Street. The atter. A block north is the Schuyler; at Ninety-sixth Street the Riverside caters to Triangle lovers in the vicinity; the Broadway Photoplay at 103rd Street has a large clientele all its own; a mile and a half away the Clermont at 185th Street accommodates lower Washington Heights: the immense Audubon at 165th Street looks after the upper section of this populous district. It is said that these theaters represent a total investment of close, upon \$2.500,000. Triangle pictures are helping them pay dividends on this enormous investment.

As indicative of the spread of the Triangle service Brooklyn reports forty-one theaters using the Griffith-Ince-Sennet features. Philadelphia theatergoers have their choice of twenty-cieht first-class houses; the old nickelodeon is rapidly passing away.

"FAGIN" FESSED UP

Nat C. Goodwin Was the First "Star" to Fall for the Films

Nat C. Goodwin Was the First "Star" to Fall for the Films

The discussion has been rife on Broadway for several weeks as to who really was the first stage star to step from behind the footlights and become a star of the "movies," but the whole question was set at rest to-day when Nat Goodwin came forth from the long silence of four years and announced himself as it.

"While the honor was a rather doubtful one at the time," said Mr. Goodwin, at the Mirror Studio, in Glendale, where he is appearing for the Mirror Films, Inc., in its first feature photoplays, "I may tell about it now without computations of conscience or blushes of shame."

"A men came to me about four years ago and offered me untoid riches if I would appear in a picture for him. The riches attracted me and I thought I could keep the dark secret hidden from my friends, because 'movies' were in disrepute among stage folk in those days. But I went in any way and did Fagan for the man in 'Oliver Twist.' The film may have made some money. I don't know. I did not become rich over it."

"About a year later, the Famous Players announced and carried out much the same idea as a settled policy, and have been successful. I kept quiet and many of my friends never knew that I had been exploited as a picture actor. Now times have changed and I have caused to be announced without fear of trembling that I am a 'movie actor,' tied up with a long term contract to the Mirror company.

"I wouldn't mind doing Fagan here with all these modern improvement in the way of lighting and sets," the veteran actor added with a reminiscent sigh.



FORREST STANLEY AND FLORENCE ROCKWELL IN "HE FELL IN LOVE WITH HIS WIFE."

E. P. ROE REVIVED Florenc Rockwell in "He Fell in Love With His Wife"

What is considered to be one of the best photo plays yet produced by Pallas Pictures, will be released on the Paramount programme Feb. 17. when Florence Rockwell will make her debut under this trademark in "He Fell in Love with His Wife," an adaptation from the novel of the same name by E. P. Koe, and dramatized on the stage by H. S. Sheidon. Besides being a stage beauty of wide popularity, Miss Rockwell has attained success as a screen star, and with a proper vehicle, the effectiveness of her work can readily be appreciated. On the speaking stage some of her most noted triumphs were won with James O'Nell in repertoire: with Augusta Thomas." Oliver Goldsmith," in "The Greatest Thing in the World;" in "Romeo and Juliet," and in "The Doll's House." As leading lady with Henry Miller, Nat Goodwin, and Richard Mansfield, she won favor and created the leading roles of such hits as "The Roundup," "The Barrier," "The Nigger," "Fine Feathers" and "The Fallen Idol," Supporting Miss Rockwell is an exceptional cast, including Forrest Stanley, Page Peters, Lydia Yeamans Titus, Howard Davies and other artists.

"THE QUICK OR THE DEAD" Alice Brady Arranges to Appear in the Old Amelia Rives Novel

The William A. Brady Picture Plays Cor-poration has arranged with Estelle Clay-ton for the moving picture rights in "The Quick or the Dead," by Amelle Rives, and Miss Brady will be the star feature of the production in the role of Barbara, which Miss Clayton originated in the spoken drama.

Miss Clayton originated in the spoken drama.

It is the novel from which this drama was derived that is chiefly responsible for the fame of Amelie Rives as a writer of fiction. Its original publication caused one of the remarkable literary sensations of the time, and the book is still in active demand. The role in which Miss Brady is to appear is the most serious she has yet undertaken upon the screen. The Quick or the Dead will be the tent play in which she will have acted the principal part since she took up the movie branch of her profession. In which her progress is regarded as notably rapid.

BUMPING AN ICEBERG

Coast of Labrador Thriller in Metro's "The Price of Malice"

Price of Malice."

Among the big scenes in "The Price of Malice," the forthcoming Metro wonder-play in which Hamilton Revelle is starred and Barbara Tennant is featured, perhaps the most spectacular will be the sinking of a large yacht after it crashes into an leeberg in the waters of the frozen north. The setting for making these scenes was off the coast of Labrador, where the entire company of Metro players were transported by special steamer.

At Portland, Maine, they bought the old revenue cutter, Woodbury, which had seen service for many years, patrolling in the ice fields and assisting vessels in distress. This vessel was hastily converted into a yacht and convoyed by special steamer until the leeberg zone was reached. There she was sent with full speed ahead, against a big berg, and destroyed. A sensational rescue attended this scene, and members of the cruising party, together with the crew, were taken off in life boats.

ALBANY TEST SUIT

Attorneys Say State Law Does Apply to Movie Shows

Albany (Special).—The fight between the movie picture men of Albany and the city authorities on the question of Sunday opening will reach the Appellate Pivision at its March term on an appeal by the city from a decision of Judge Morschauser in the case of LeRoy H. Bender, manager of the Silent Theater, who held that the State law did not apply.

District Attorney Alexander contends that the State law does apply, inasmuch as it provides that no theater or public exhibition of similar character can be held without a Heense from the Mayor. Mayor Stevens refused to Issue a license to Bender which would permit him to show on Sunday, and when he opened his theater he was arrested, the case being used as a test. He was admitted to bail and later Judge Morschauser granted him a writ of habeas corpus releasing him from the custody of the Albany police.

The movie men contend, and the Court of Appeals has, in a recent decision, sustained them, that municipal ordinances are ilegal and that a State law should regulate them. It is the contention that since the State law does not specify movie theaters—there being no such theaters at that time—the matter is up to the ordinances and as there are no ordinances forbidding such exhibitions the Mayor can be compelled to issue a license.

OPPOSE FILM CENSORSHIP New York Mayors Present Brief to House Educational Board

Educational Board

Washington (Special).—A brief protest ing against the proposed Federal censorship of moving pictures was presented to the illouse Committee on Education on behalf of the conference of mayors of New York State. The brief was filed by Edward A. Albee, secretary, of Albany. It is asserted the mayors of New York State believe the "movies" should be censored by municipal authorities, and the existing national board of censors, and that Federal censorship is unwise and unnecessary.

Secretary Albee, in submitting the report of the conference, said:

"It contemplates with little short of horror this attempt to control by a politically appointed board one of the most important educational forces and one of the most valuable means of human expression. The enactment of a measure looking to legalized Federal censorship would be the first step toward censorship of the press. The next step would be censorship of the stage. From the stage to the lecture platform to the press would be but relatively short steps in comparison to the one now contemplated."

VIGNOLA SIGNS WITH FAMOUS

VIGNOLA SIGNS WITH FAMOUS
Robert G. Vignola, for seven years director of some of the largest pictures produced by the Kalem Company, has recently been engaged by the Famous Players. This announcement following close upon the news that John O'Brien and Frederick Thompson had Joined the directorial force of this company augurs an increased production for the coming year.
Vignola's first release will be Pauline Frederick in "The Spider," which will be seen on the Paramount Programme the week of Jan. 30. This is the first picture in which Miss Frederick has been called upon to play a dual role, though not by the ordinary method of double exposure photography, as the story is so constructed that the two characters are never brought face to face. By clever cutting the director makes the two women see each other without actually meeting.

ESSANAY, STUDIO OPENED The Havoc" to be Filmed in the New Chicago Plant

Chicago Plant

"The Havee," in five reels, written by the well-known playwright, R. S. Sheldon, will be the first photoplay to be produced in Essanay's new studio, which is now practically completed. Sets have been arranged in the new studio. Essanay's other two studios being tied up with other productions. A temporary lighting system has been arranged, work on the overhead crane lights still going on.

An all-star cast has been engaged to appear in this production. Gladys Hanson, who has been playing with Lou-Tellegen, the husband of Geraldine Farrar, in "The Ware Case" on Broadway, will take the leading role.

Miss Hanson is well known in the Frohman productions, playing for many years with E. H. Sothern. She will be supported by Charles Dalton, the well-known stage star, in the heavy lead part, and Bryant Washburn as juvenile lead.

FEW CHANGES IN PATHE Departments Rearranged by New General Manager

Manager

J. A. Berst, vice president and general manager of Pathe, has rearranged to some extent the various departments of the business. W. A. S. Douglas becomes director of production and leaves shortly for the Pacific Coast, where he will supervise in the Baiboa studios the making of a new serial. P. Allen Parsons is manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants. George A. Smith becomes manager of publicity on serials with H. W. Francis, formerly of the Pathe News, as his assistant. E. J. O'Connor remains in charge of the poster department.

All of these departments will, of course, receive the personal attention of Mr. Berst.

TRYING IT ON THE DOG

TRYING IT ON THE DOG

While Anna Held approves of herself on the screen, declaring that she has facial expressions she never knew she possessed until the camera told her, the \$3,000 pet Pekinese dog of the celebrated French actress, who makes her screen debut shortly in "Madame La Presidente." is not in sympathy with Miss Held's leap from the footlights to the canvas, and is not backward in voicing the protest. At the first sight of its mistress on the screen, the dog whined, then growled and then broke into a frenzied barking. It rushed from the side of its mistress up and down the projecting room, finally trying to bite the flickering picture as it jumped on the screen.

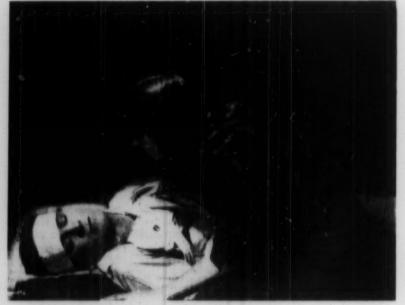
FLO ZIEGFELD JR., IN FILMS

Another New York theatrical producer has entered the motion picture field. Florenz Zlegfeld. Jr., producer of the "Follies" and other musical comedies, has arranged for the production of a motion picture novel by Rupert Hughes, in which Billie Burke will be featured. The production will be a society drama. The films are being made at the George Klenie studios, and will be presented "by special arrangement with Florenz Ziegfeld, Jr."

FANIA'S FAMOUS FALL

FANIA'S FAMOUS FALL

"New York," the Pathe Gold Rooster
play in which Florence Reed is featured,
contains a startling fall done by Fania
Marinoff, who appears in many Pathe pictures. With utter disregard of life and
limb, she goes head first down a long flight
of stairs, turning several complete somersaults. Miss Marinoff was badly bruised in
the interests of realism. George Fitzmaurice produced the picture.



CHARLOTTE WALKER IN "THE TRAIL OF THE LONESOME PINE."



"THE REDEMPTION OF HELEN." Lubin Three-Reet Drama Released Feb. 24.

FUNNY ON THE SCREEN Johnny and Emma Ray Present their Stage Successes as Photoplays

Johnny and Emma Ray Present their Stage Successes as Photoplays.

The Reserve Photo-Plays Company of Cleveland has recently completed its mederally equipped studio and is now manufacturing a series of one-reel comedies with Johnny and Emma Ray as the principal fun-makers. These comedies will be released about April I. through one of the big distributing agencies. There is no better known comedian in this country than Mr. Ray. For many years he had his own musical comedy companies, and with the able assist ance of Mrs. Ray accumulated one of the largest private fortunes in theatrical husiness. In "Casey, the Fireman," "King Casey," "Down the Pike," "A Hot Old Time" and other comedies, the Rays have endeared themselves to laugh-levers in every town and city in this country. Since their recent retirement from the stage they have received many offers from moving picture concerns, but on account of Mr. Ray's large interests in real estate and other investments in Cleveland, he has steadfastly refused to make his home elsewhere. It is on this account that The Reserve Photo-Plays Company was organized in Cleveland and a studio erected there. A competent company of comedians has been secured to surround Mr. and Mrs. Ray, and seenarios have been prepared from their stage successes. The early releases will include "Casey, the Fireman," "Casey Servants." "Casey, the Florawalker." "Casey, the Plumber," "Casey, the Florawalker." "ct. Several of these pictures have already received a private showing, and it is contidently predicted that their appearance on the market will meet with instantaneous success. The comedies are being directed by Raiph E. Cummings, lately of the Kalem studio in New York, and the scenarios are being thaken with the productions, which it is said are much more elaborate than those heretofore seen in one-reel comedies. The Reserve Photo-Plays Company plans to present a series of dramatic pictures written by Mr. McLaughlin is further identified as the author of "The Eternal Magdalene." Later on. The Rese

PAUL R. KUHN MAKES CHANGE

Paul R. Kuhn, for the past five years associated with the Nichols-Finn Advertising Company, has severed his connection with that organization to join the Mahin Advertising Company. Monroe Building, Chicago, Mr. Kuhn is well known in film circles, having planned and written the advertising campaigns for "The Million Dollar Mystery," The Diamond from the Sky," "The Girl and the Game," the Chicago, Tribune's Belgian war pictures, and the widely advertised film, "The German Side of the War."

Recently, Mr. Kuhn has given much of his attention to the interests of the Mutual Film Corporation in promoting "The Eight Million Dollar Mutual Programme" and Mutual master pictures, "De Luxe Edition."

ALADDINIIN LOUISVILLE

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LOUISVILLE, KY, (Special).—Articles of incorporation of the Aladdin Film Corporation, with a capital stock of \$100,000, divided into 10,000 shares of a par value of \$10, were filed in the office of the County Clerk. The corporation proposes to manufacture moving pictures films and is authorized to incur an indebtedness not to exceed \$100,000. The incorporators are R. W. Conant, N. M. Sweet, and Kendrick R. Lewis, each with three shares of the capital stock.

PACIFIC COAST FILM NEWS AND GOSSIP

Los Angeles, Cal. (Special).—From its bigness and its importance in the world of pictures, the introduction of the Clune picture. "Ramona" to the Los Angeles film public perhaps ranks first in the way of news from this city. A lengthier mention of this film will be found among the reviews.

public perhaps ranks first in the way of news from this city. A lengthier mention of this film will be found among the reviews.

The Garrick Theater, in converting itself into a Mutual Masterpiece De Luxe house on Feb. 7, added greatly to its importance as a film theater, and it is the opinion of film people generally that this move on the part of Manager Perkins was a wise one. Only De Luxe features, with a one-recomedy filler, will be shown at the Garrick. Its opening feature was: "The Thoroughbred," featuring William F. Russell in the title-role, and there was a special or-chestral programme. The appearance of Mr. Russell on Broadway was greeted with an applause that suggested the opening of a legitimate play.

Actors Fund Week meant the appearance on many of the picture-stages of D. W. Grifffith, De Wolf Hopper, Victor Moore, the Farnums. Theodore Roberts, John Emerson, Frank Reicher, Crane Wilbur and others of this film colons, who talked persuasively regarding the generosity of the audiences in their contribution to the Actors' Fund. The experiment proved a successful one ond is apt to be repeated as an annual occurrence hereafter.

Douglas Fairbanks, at the Fine Arts studios, is in receipt of complimentary telegrams on the comedy success of his appearance in "His Picture in the Papers." Those who wired their congratulations are Clifton Crawford, Douald Brien, Joseph Cawthorne, Rex Beach, Montgomery and Stone, David Warfield, Patricia Collins. Sam Harris, Jack Barrymore, Leo Dietrichstein. Elsi Janis, George M. Cohan, Irvin S. Cobb, and John Williams (Frohman manager). Miss Anita Loos, a pretty little girl who may be discovered at times about the Fine Arts studio, is the author of this successful feature, which was directed by John Emerson. The Universal Company is negotiating for the purchase of a play which will be made into a five-reel feature by Carter de Haven. Flora Parker de Haven is to play her first part without the support of Carter in the fire purchase of a play which will be made into a five-r

cap."
To Anita King at the Lasky studio came a letter on the morning of Feb. 8, which bore a Feb. 6 postmark and the indefinite address, "Anita King the Lasky-Paramount Gipl."

ore a rep. o postures and address, "Anita King, the Lasky-Paramount Girl."

Director-General Rollin S. Sturgeon was seen on the Western Vitagraph stage one recent noontime, breathing heavily and perspiring freely. "Awful scene—just finished!" he managed to say. "Almost melodrama." he went on; "George Holt threw Neil Shipman out of an aeroplane into a boat; out of a window into a rose-bush; into a fire and out of a house, and—and other things!" And nobody scemed to remember to ask. "And how about the present condition of Mr. Holt and Miss Shipman?"

James Young is now a Hollywood resi-

ent condition of Mr. Holt and Miss Shipman?"

James Young is now a Hollywood resident, having possessed himself of the proverbial bungalow, brought on his car from the East, and installed another telephone. With him also came the negro mammy who has cared for Jimmy since "way back." With her came her husband, who acts as Jimmy's chauffeur. "Lucinda" is the name of this dusky treasure, who, fearing there would be no "pone-timber" available in California, treasured on her journey West a sack of cornmeal which is now being converted into unrivalled corn-bread in the Young kitchen.

Eugene Pallettee (Fine Arts studio) and Miss Annie Stater were married last week. They were well chaperoned, having Mrs. Marsh and Mrs. Gish as their attendants. The best wishes of the entire film colony are theirs.

The title "Betty of Graystone" has been changed to "Betty the Homeless." Martha's Vindication has also undergone a title-change, it being rechristened "The Silence of Martha." Roy Somerville, who came to the Fine Arts studio with a big reputation for fiction writing, is the author of this particularly fine screen offering. Mabel Van Buren has again come under the Lasky management. She will appear with Blanche Sweet in the latter's new picture, "The Sowers," directed by William DeMille.

the with

Mabel Van Huren has again come under the Lasky management. She will appear with Blanche Sweet in the latter's new picture, "The Sowers," directed by William DeMille.

Anne Schaefer, whose name stands for "Western Vitagraph Company," has adopted a full-grown family, baving sent for her sister and grown nephew and niece to share her Santa Monica home with her.

James B. Bryson, a well-known exchangeman of Minneapolis, is in Los Angeles and gives as his reason for being here, "Just to rest up for a while."

"God's Country—and the Woman" is about completed and the next Vitagraph feature to be directed by Rollin S. Sturgeon will be "Through the Wall," by Cleveland Moffett. Mr. Sturgeon in his direction of the "God's Country" picture eliminated all sky-line in order to put ther bigness into the atmosphere that the story itself expresses. The result on the screen is one of wonderful vastness.

Harry Leonhardt, West Coast manager for the William Fox Film Company, spent a few days in Los Angeles last week before his departure for Chicago, where he will be located for the next six months as Middle-West manager for the Fox interests. The West manager for the Fox interests. The West removal from California.

True Boardman, of "Stingare" fame, has been assigned to Kalem's "Hazards of Helen," playing opposite Helen Gibson.

Last week terminated Willie Celler's alliance with the Keystone Company. It was a busy termination, as in its seven days Mr. Collier made a two-reel picture and accomplishes this by having his meals brought to him at the studio and by snatching a few hours nightly sleep on a cet improvised for him in a corner of the stage.

William Campbell has been promoted from the Keystone scenario department to the position of director with a new company.

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Josephine West and Walter Spencer are two of the additions Captain Melville has made to his San Diego Lubin colony.

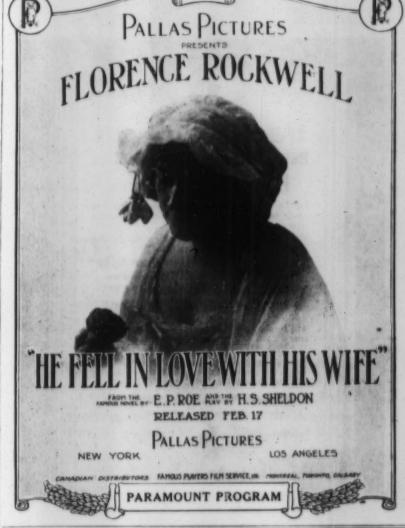
Director J. Farrell MacDonald, assisted by Albert Russell, is putting on the three-reel mystery story. The Cafe of Epicures. The tree in the Biograph studio.

Director Walter V. Coyle, also at the Biograph, is directing Vola Smith, Jack Mulhall, Clara McDowell, and Jose Reuben in the papitating comedy drama, "Allas Jimmy Harton." This picture "painitates" through two acts and a dramatic climax. Dorothy Gish is rehearsing "A Modern Joan," which is but a temporary title for a big feature. Mae Marsh and Bobby Harron have started work on "The Little Apache." Henry McRae has begun work at Universal City on his third railroad picture. Its title is "A Railroad Tie." "Heard about the accident?" recentification in the make of which is under frequent and humorous discussion: "I turned over my 'litney' this morning at Cahuenga." And then added, "In my pocket."

The buileitin board at the Lasky studio bore this notation one recent day: "Lost—Ten dollar gold piece. Finder please return and receive five dollars." Under it was written, "I offer \$7.50." and signed "Victor Moore."

The castle of "Macbeth" occupied the entire stage space out at the Fine Arts studio last week. It even lapped over and took in part of Bennie Zeidman's office. Which opens on to this particular stage.

Douglas Fairbanks will play his first cowboy role in the Western comedy drama



which he is rehearing at the Fine Arts

which be is rehearsing at the Fine Arts studio.
Publicity Director M. O. Jonas is responsible for the statement that Universal City averages seven hundred visitors a day. He also discovered that the hotels of Los Angeles have for the convenience of their guests pamphlets describing the city and telling its nearest route.

Norma Nichols, who played the part of Chiquita in Seig's Neer-Do-Well." Is now a member of the Kalem company, playing leads opposite "Ham and Bud."

Director R. Walsh, of the Fox Company, took his camera man into New Mexico last week, where they spent several days getting indian scenes.

week, where they spent several days getting Indian scenes.
William F. Hart and John Glavey are the two new assistants to Fred Paimer, chief of Keystone publicity. Mr. Palmer reaumes issue of his daily press bulletin this week. Guy Woodward, of the Keystone Company and manager of the Los Angeles Pais Club, has appointed Fred Palmer official press agent and is making arrangements to establish the club in a permanent home of its own.

Tom Walsh, who is the title-less offic at the Biograph studio, journeyed in Chinatown one night last week for "mosphere." He claims his return was way of the patron wagon, but adds, "the front seat." claiming to have been guest of the police inner circle. Frien have kindly refrained from asking Malsh embarrassing questions.

Tom Ricketts, the dean of the "Ame can's" forces, has again his old compant of players with him and by whom he is the high atandard of screen stories for the firm nearly three years ago. He says is very happy to have his little cotes of such prime favorites as Winnifred Gree wood, Ed Coxen and George Field back co-workers. Tom says watch the stree for coming features with this company.

Josephine Ditt (Mrs. Tom Ricketts the distinguished leading "beavy" with the American, and who has an establish place in the screen world, is now enjoying much needed rest at her delightful hon in Santa Barbara, but will soon again at work, and doubtless in the part of "Vamp."

THREE IMPORTANT RELEASES ON PATHE PROGRAMME



Ruth Roland as June Travis in "The Red Circle" (Balbon).





Robert Edeson and Jose Collins in "The Light That Pailed.



FRANK POWELL

FREDERICK A. THOMSON

FAMOUS PLAYERS FILM CO.

"RAMONA" REALIZED ON SCREEN

A Passion Play of the Pacific Coast in the Days of the Padres

Los Angeles, Cal. (Special).—"Ramona," the wonderful story of California that Helen Hunt Jackson tells, had its premier to a sold-out house at Clune's Auditorium in Los Angeles on Feb. 7. As a photo-drama, it ranks high. It is not only a good picture, it is a great one, with a cast that moves through the three hours and one-half of the picture's projection as though they, whom it comprises, had actually lived the life of the early Californians.

though they, whom it comprises, had actually lived the life of the early Californians.

And that is the keynote of the entire picture—roles are not "interpreted," scenes of early California days are not "enacted, the scenes are not "reproductions"; the entire picture is lived. It is a human document with everyone in it bringing to the spectator the realization that this, indeed, is a true depiction of the days when the Spaniard ruled the country of the missions and the Indians—and then afterward, when came the "whites."

W. H. Clune, who owns the production, "Ramona," deserves much praise, not just for giving the world "Ramona" in picture form, but more particularly for giving it to them right. His choice of Donald Crisp to direct this big picture was another wise act on the part of Mr. Clune, as the results prove his choice to have been a most fortunate one. The picture has taken a few months more than half a year in the making; it has consumed the sum of \$100,000 in its preparation, and the result is a photodramatic masterpiece, with a musical score that fits its every thought.

There are some technical errors, but they mar neither the story value of the picture nor its value as a photo-dramatic accomplishment.

The cast is one which must have taken.

nor its value as a photo-dramatic accomplishment.

The cast is one which must have taken considerable time on the part of Director Crisp to choose, as each of the several principal characters seems to fit his or her respective role to an unusual degree of perfection. Mabel Van Buren, as Ramona Gonsago in the prologue, proves herself an actress of real merit. Miss Van Buren has come to us on the screen in a number of pictures, but it took this particular role to bring out the infinite fineness which characterises her "Ramona."

Adda Gleason, as the Ramona of the play, lives this part with so complete an understanding of the subtleties for which it

calls that the result is a piece of work surprising and entirely satisfactory.

Monroe Salisbury is the Allesandro of dignity and of heart-appeal against the persecution of his race—the Indian. He makes of the character an artistic triumph.

N. de Bruiler is Felipe Moreno, Junior, with a deftness of understanding that is one of the big and human notes of the picture.

Richard Sterling is the Angus Phall who, expressive of the joy of life, courts the coquettish Ramona, only to find her married upon his return from a sea voyage; and it is the same Angus Phall whom we see after fifteen years of a tramp existence, his whole bearing and appearance expressing the bitterness of life as he has found it. Angus Phall is a big triumph for the art of Richard Sterling.

Luline Lyons has perhaps the most difficult role of all in that of Senora Moreno, the narrowness of whose heart reflects itself in a perpetual displeasure which expresses itself in her face and attitude. Miss Lyons is indeed a part well done.

Especially noticeable and commendable are the striking likenesses between relatives and of Ramona at three stages of her life; drat, as a baby; then as a four-year-old child, and lastly as Ramona grown-up. This is but one of the well cared-for details that are found throughout the film.

There are two stage settings which accompany the showing of "Ramona." The first is that of a mission. Men and women in the costumes of old California are seen on the mission steps receiving the blessing of one of the Padres. The second setting is that of the mountains of California, in a valley of which is shown an Indian campine scene. Not a word is spoken on the stage, and both settings add to the atmosphere of the screen story.

While "Ramona" will have its biggest appeal in the state of its locale, still its preachment is not one confined by any means to California. In fact, its main note is that of Romanne, with the persecution of the Indians by the Whites as a secondary matter, and one that reaches home in a bigger degree by virt

PRAISE FOR INTERVIEW Wright Attitude on Short Pictures Brings Many Letters from Exhibitors

Wright Attitude on Short Pictures Brings
Many Letters from Exhibitors

The Interview recently published in The Dramatic Mirror with William Wright of the Kalem company, prophesying the return to still greater favor than ever of the short picture, has resulted in a flood of letters from exhibitors praising that organization for its stand. The letters are interesting as illustrations of the trend of opinion among a large number of exhibitors, and gain further value from the fact that they have been received from all parts of the country, the range covering from New Haven to Colorado Springs.

W. B. Marash, manager of the Lyric Theater, Williamsport, Pa., writes: "Mr. Wright hit the nail on the head when he said in his recent interview that regular service is the thing. It is what made moving pictures, and it will survive the present flurry and demand for long one-subject programmes. The masses want variety Many of the manufacturers seem to be forgetting this, but wait; they will meekly return to the fold where there is a sure demand for variety programmes of one, two, three and occasionally four-reel subjects, well selected and balanced. Your 'Hazards' are the biggest drawing card on my regular programme. Our business is usually tripled on Tuesdays when we show them. It is with great joy that I notice you will soon be making them in two-reel lengths, which will give them still greater drawing power."

E. B. Moore, of Waynetown, Ind. is another exhibitor with praise for the short picture of merit. "We have always run more Kalem than anything." he writes, "because it is a fact that the short comedies and dramas give as good satisfaction as many of the features we run that are so widely advertised. We run the Helen series each Saturday, and we have our patrons looking and asking for them."

One of the many letters received was from a woman exhibitor. Mrs. W. C. Le-Master, of Victor, Colorado, who concludes her praise for the Wright stand on the short picture question by saying, "May I add a word of appreciation for

ANITA STEWART SIGNS AGAIN

ANITA STEWART SIGNS AGAIN

The arraouncement that Anita Stewart, one of the most popular photonlayers in the world, has signed a new contract with the Vitagraph Company of America for an indefinite period, sets at rest the various rumors that she will pose for some other producing company. Big plans are being made for Anita, She has resumed work at the home studios in Flatbush and will appear in productions under the direction of S. Rankin Drew, especially written for her.

NEW INCORPORATIONS

NEW INCORPORATIONS

ALBANY, N. Y. (Special to THE DRAMATIC MIRROR).—The following newly organized theatrical and motion picture concerns filed certificates of incorporation with the Secretary of State the past week:

The Union Motion Picture Corporation. New York city. Theatrical, vaudeville and motion pictures. Capital, \$330,000. Directors: Horace Barnard, Robert H. Bucker. Eugene W. Bolling, 27 Pine, Street, New York city.

Walter Plimmer Film Corporation, Brooklyn, N. Y. To produce and exhibit motion pictures. Capital, \$100.000. Directors: Walter G. Pilmmer, William G. Ryan, Friethof Karlson, 83 Seventy-third Street, Brooklyn, N. Y.

Vion Amusement Company, New York city. To conduct theaters for theatrical and other amusements. Capital, \$15,000. Directors: Joseph F. Vion, John N. Haffen, Francis A. Mangan, 1532 Amsterdam Avenue, New York city.

Kogers Amusement Company, New York city. Vaudeville and motion pictures. Capital, \$10,000. Directors: John E. Rogers, Heach A. Laselle, Herbert K. Stockton, 158 East Sixty-third Street, New York city. Yaudeville and motion pictures. Capital, \$50,000. Directors: Thomas F. McMahon, Balley C. Elliott, Stella M. Kelleher, 1400 Broadway, New York city.

Bronx Motion Picture Corporation, New York city. To engage in a general theatrical and motion picture business. Capital, \$50,000. Directors: Horace Barnard, William E. Bardusch, Eugene W. Bolling, 167 East Eightleth Street, New York city.

The E. I. S. Motion Picture Corporation of Wilmington, Del., has been granted a charter by the Secretary of State to conduct a general theatrical and motion picture business in New York State, and Dixon Hoardman, of 203 West Fortich Street, has been designated as the authorized representative of the concern. Herrick.

CURRENT PICTURE PROGRAMMES

KNICKERBOCKER THEATER (Triangle Pictures).
Week of Feb. 13, Lillian Gish in Daphne and the Pirate. Keystone Comedy.
Week of Feb. 20, Bessie Barriscale in Bullets and Brown Eyes. Keystone Comedy.
STRAND THEATER (Danelng at Roof).
Week of Feb. 13. Charlotte Walker in The Trail of the Lonesome Pine.
Week of Feb. 20, Blanche Sweet in The Black-list.

list. BROADWAY THEATER.
Week of Feb. 13, John Barrymore in Nearly a

King.
Week of Peb. 20, Mary Pickford in Poor Little Peppina (seven reels).

Peppina (seven reels).

LOEW'S NEW YORK THEATER.

Week beginning Saturday. Feb. 10: Saturday.
The Shrine of Happiness (Pathe. colored:
Sunday. Dimpies (Metro): Monday. The Ruiling Passion (Fox): Tuesday. The Question
(Enuttable): Wednesday. The Wrong Door
(Bluebird): Thursday. The Little Orphan
(Pioneer): Friday. A. Woman's Power
(World): Saturday. Kennedy Square (V. L.
S. E.).



D. BLAUVELT AND MAN-EAT SHARK CAUGHT AT MIAMI, FLA. (Paramount.)

COOK SECURES VERDICT

COOK SECURES VERDICT
Charles Emerson Cook won a jury verdict
of twenty-one hundred and fifty dollars
(\$2,150.00) against the Vitagraph Company of America for breach of contract.
The attorneys for the plaintiff were Max
D. Steuer and Leon Laski, and for the defence Waiter W. Irwin. On Mr. Irwin's
motion that the verdict be set aside as
against the weight of evidence, Judge Hendricks, of the Supreme Court, before whom
the case was tried, reserved decision. Cook
was press agent for "The Battle Cry of
Pence" at the Vitagraph Theater.

FLORIDA FILM FLASHES

SONVILLE, FLA. (Special).—Nilde chi has signed with the Engle Film

Barracchi has signed with the Eagle Film company.

Edwin August and his company have been in St. Augustine for the past week.
Chas. D. Waldron, the original "Daddy Long Legs." is with the Famous Players company, under the direction of Robert G. Vignola, playing opposite Pauline Frederick in "Audrey."
Ormi Hawley has been in St. Augustine with a World Film company.
Clara Kimball Young and associates are here looking over the conditions concerning a studio location.
Mark M. Dintenfass, treasurer of the Vim Motion Picture company, is here on a visit to the Vim studio.
Edwin Vali, assistant director of the Gaumont company, took one of the companies to St. Augustine for a week's stay.
"The Battle Cry of Peace" drew fine business at the Republic.
"Damaged Goods" at the Duval drew well.
The Arcade is doing a record breaking

well.

The Arcade is doing a record breaking business, and all the houses report excellent attendance.

E. O. UEDEMANN.

WALLY VAN STAGES BIG SCENE

WALLY VAN STAGES BIG SCENE.

Wally Van, Vitagraph director, filmed one of the most difficult scenes in his motion picture experience on Monday last when he used 250 people in a masquerade ball scene in the big studio in Flatbush. An orchestra of thirty pieces furnished the dance music and a number of professional dancers did turns that were well worth seeing. In taking the scene Mr. Van introduced some new and original lighting effects. The scene is one in a new serial written by C. N. and A. M. Williamson, in which Earle Williams is featured.

A \$2,500,000 FILM COMPANY

A \$2,500,000 FILM COMPANY

TRENTON, N. J. (Special).—Papers of incorporation were filed with Secretary of State Martin by the Monmouth Film Corporation, which has a capital stock of \$2,500,000. The par value of the shares is \$10. The principal office is at Camden, N. J. Disbrow Baker. Leighton P. Stradley, and F. Stanley Saurman are the incorporators of record.

BRADFORD BACK FROM FLORIDA

Gaumont General Manager Spent Month with his Companies at Jacksonville

After a month spent at the Jacksonville, Fla., Winter studios, F. G. Bradford, general manager of the Gaumont company in America, has returned to New York. Mr. Bradford reports that the Gaumont companies are all busy making five-reel features for release as Mutual Masterpleces. During his visit the companies have been strengthened by additional players. Before returning to New York he was able to see three new productions in work.

"The work in Jacksonville was so interesting that I hated to come North," said Mr. Bradford. "I consider one of the most allowed by the strength of the final scenes of The Dead Alive. Since this is the first Gaumont release in which Miss Marguerite Courtot is starred, naturally I took a great interest in the production.

"Miss Courted is of French descent, and French is the language used in her home. A former Gaumont director, himself a Frenchman, is Henry J. Vernot. Not offly did he direct Miss Courtot, but before that he wrote the scenario himself with this little star in mind. She has had skilful direction in the past, but I believe that there is a sympathetic bond between those who speak the same language that is reflected in this case in Miss Courtot's remarkable performance in The Dead Alive.

"While I was at the Jacksonville studios Miss Mildred Gregory began "According to

remarkable performance in 'The Dead Alive.' While I was at the Jacksonville studios Miss Mildred Gregory began 'According to Law' under the direction of Richard Garrick. Howard Hall was brought especially from New York to play opposite her. On the way North I have talked with exhibitors in several towns, and outlined to them the story of 'According to Law.' They be-

came as enthusiastic over it as I am myself. I think that we have a feature that will answer those objectors who maintain that photoplays do not make people think.

"Another photoplay which I saw started was 'The Haunted Manor.' Here is a production that certainly will maintain the Gaumont prestige. It has a number of scenes in East India at the court of a wealthy rajab. Edwin Middleton, who directs it as his first Mutual Masterpiece, not only has studied the life thoroughly, but he is being aided by the head of a band of East Indians who are wintering with a circus near the studio. From the circus elephants, lions and tigers have been secured, and with these as local color the spectator will certainly not be able to complain that he is not seeing India as it really is.

"Miss Iva Shepard, who received unmeas."

plain that he is not seeing India as it really is.

"Miss Iva Shepard, who received unmeasured praise from critics who saw her in The Drifter is starred in this five-reel feature. She appears as an American adventuress with whom the rajah is infatuated. The scene ultimately shifts to America. For these scenes the players go to St. Augustine for settings amid the fashionable surroundings of the Winter colony. "On the way North I stopped in several towns just to talk to exhibitors. I'am happy to say that what I heard about the Gaumont five-reel productions made me more positive than ever that it was a wise move for us to enter this field. Our photoplays which are released as Mutual Masterpictures are developing the following that one would expect to find appreciative of such directors and stars as Gaumont now has. Every day we are seeking to build up a greater organization."



SYDNEY MASON (GAUMONT) DRIVING "OLD IRONSIDES" IN JACKSONVILLE.



The Life Blood of **Business**

ESTROY competition and you strike a body blow to trade.

Co-operation is a lubricant, but merit is, and must continue to be, the final test of value.

Not the least of the advantages of the "OPEN-BOOKING" policy is that it is the only method of distribution which permits competition between producing factors, and thereby insures the highest general average of excellence from them

Under this "OPEN-BOOKING" policy, as operated by the V. L. S. E., no one manufacturer's product is "tied" to that of another, and by reason of our "MINIMUM and MAXIMUM" price basis, each must exert themselves to the utmost, NOT ONLY TO GET THE MAXIMUM NUMBER OF BOOKINGS. BUT TO GAIN THE MAXIMUM PRICE AS WELL.

In other words the exhibitor picks from the releases of all the manufacturers making up the Big Four, THAT WHICH HE BELIEVES) HAS THE GREATEST DRAWING POWER FOR HIS PARTIC-ULAR PATRONAGE, rather than being forced to take what is given him by reason of a closed contract.

And furthermore he pays for what he buys on the basis of each individual feature's box office value, rather than by a flat rate.

That such a system of booking makes for the keenest competition, and that this competition in turn promotes the UTMOST in picture quality, is best evidenced by the present releases of this company.

V. L. S. E., Inc.

FEATURE FILMS OF THE WEEK

Rex Beach's Story of "The Ne'er-do-Well" Realized on the Screen as the Author Wrote It-"Dimples" is a Dainty Display of Mary Miles Minter-"The Clarion" a Sensational Success

"DIMPLES"

Five-Part Original Drama Featuring Mary Miles Minter. Produced by the Columbia Pictures Corporation, under the Direction of Edgar Jones. For Release on the Metro Programme Feb. 14.

Dimples Mary Miles Minter
Her Father
Horton John J. Donough
Robert Stanley Thomas J. Carrigan
Joseph Langdon Schuyler Ladd
Welbourne Howard Fred Tidmarsh
Eugenia Abbott Peggy Hopkins
Mrs. Riley Charlotte Shelby
Tom Craig Harry Ford
Minister William Rausher
His Wife Mae De Mets

dinister. William Rausher lis wife. Mae De Mets "Dimples" is a pleasing picture, largely because it features pretty little Mary Miles Minter and on account of the delightful manner in which it has been staged by Edgar Jones. The picture would have been greatly improved had more care and attention been devoted to the preparation of the story, for it has possibilities. As it is, the attempt to incorporate a dramatic situation where there is neither call nor room for one, results in melodrama of the tawdriest kind. The director made the action in the scenes in which the youthful star appeared so fast that there was not sufficient lime for either her expression or her fresh, clean young beauty to register. He also brought in a trend of ineffective comedy which marred rather than added to the attractiveness of the production. Some of his exterior locations were particularly beautiful, and had he been satisfied with making photographic beauty the keynote of the picture instead of attempting to make it conform to the requirements of a drama he would have turned out something quite worth while.

Mary Miles Minter in the leading role, was attractive but not as she might have been had she been given greater opportunity to effectively register her emotions. Several of her poss were artistic and beautiful in the extreme, especially those in the big tree covered with hauging Spanish moss. Thomas J. Carrigan pleased in the leading male role, though not called upon to do any great amount of acting. The supporting cast was good, while the photography in many spots was exceedingly beautiful, with some delightful soft artistic effects.

The story tells of a young girl living in great poverty with her miserly father.

graphy in many spots was exceedingly leautiful, with some delightful soft artistic effects.

The story tells of a young girl living in great poverty with her miserly father, lie dies of heart failure and a half witted friend changes his large store of gold into bills of high denomination and secretes them inside Dimples' rag doil. A termagant relative from the South comes and takes her to her southern home. There, through a set of fortuitous circumstances flobert Stanley, a young millionaire who has been disappointed in love, meets and falls in love with her. He has left his entire fortune with a broker to gamble in cotton. Naturally the market takes a turn for the bad and more money is needed for margins. At this psychological moment a thief who had seen the doil being stuffed with money in the far distant North arrives on the scene and attempts to steal it. Robert pursues him and throws him over a bridge. Thus is the money discovered. What more natural than for Dimples, on learning of her lover's dilemmin, to steal a bicycle from a messenger boy and ride madiy into the city with her new found wealth and give it to the broker. Of course the young millionaire's fortune is saved, the market takes one of those mysterious rallies and the usual happy ending follows.

"THE NE'ER-DO-WELL"

Ten-Part Adaptation of Rex Beach's Celebrated Novel of the Same Name, Fea-turing Kathlyn Williams and Wheeler Oakman. Produced by the Selig Poly-scope Company under the Direction of Colin Campbell. To Be Released on the State's Rights Plan by Sol Lesser.

Mrs. Edith Cortlandt Kathiya Williams
Kirk Anthony Wheeler Oakman
Stephen Cortlandt
Darwin K. Anthony Frank Clark
Chiquita Caravel
Weller Will Machin
Alan AllanJack McDonald
Ramon Alfares
RunnelsLamar Johnstone
Detective Williams

"The Ne'er-do-well" is convincing proof that there is a field, practically unexplored and with undreamed of possibilities in the picturized novel, for the outstanding feature of this production is the fact that though ten reels long at no time does the picture tire the spectator or cause a feeling of ennul. This may be attributed to the fact that the picture has an unusually strong story for a basis, a story that is particularly adapted to the picture form of exposition. It is one of the very few instances in which the picture version of a novel is as strong as the original story and more appealing than the stage version.

we desire to extend the highest com-mendation to the person responsible for the adaptation of the novel into scenario form. With one or two exceptions it was a thoroughly commendable piece of work. We helleve, however, it was poor construction

to break the trend leading to the climax of the story by a flash back showing a bit of cheap comedy. The scene showing the negro. Alan Allan, bringing his master clean clothes in the prison served no purpose other than to break the action and to lessen the gradually mounting suspense. When action is rising to a natural climax any interruption not only breaks the tension, but makes it hard to pick up the trend of the main action again and forces the onlooker to undergo a feat of memory in recalling the main events of the story.

Colin Campbell, the director, bas performed a very able piece of work on the whole. We believe, however, that be could have made the fire and the fight following it, which in the book nearly approached a riot, much more effective than it appeared on the screen. Also, we cannot understand how so good a director permitted such a misrepresentation as that of the character of Alan Allan, the Jamaica negro. In the book he is one of the most delightful characters imaginable, but in the picture he has degenerated into the end man in a third rate minstred show. With these exceptions the picture has been given an elaborate and effective production. Many of the scenes

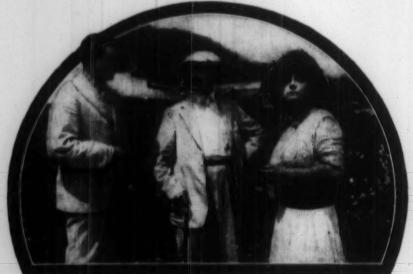
"KENNEDY SOUARE"

A Five-Part Drama by F. Hopkinson Smith.
Produced by the Vitagraph Company,
under the Direction of S. Rankin Drew,
for release on the V. L. S. E. Programme,
Feb. 21.

picture is based upon the story of Paui, the disciple of Christ, only that it is a modern missionary who goes into the world to preach religion and brotherly love to mankind. It is one of these tales that forms the body of the plot, but it is the beginning and conclusion that possess powerful didactic qualities. It is a picture that will appeal to everybody, and, moreover, the lesson of forgiveness leaves a very strong impression upon the audience. In dealing with such a subject nothing is impossible, therefore we cannot question the probability or improbability of the story.

impossible, therefore we cannot question the probability of improbability of the story.

There are numerous intensely dramatic moments from the time the modern disciple preaches his message unto the world until a man, dying alone and unbeloved, tells him his story, which is that of a notorious woman who married and bore him a child. The woman, however, could not turn aside from her evil ways, and in trying to reform her e was stabbed. When he recovered he found that she had left with the child, so he entered upon the life of a hermit. Wealth came unto him, and desiring that the child should not suffer he asked Paul to deliver the money to him. Paul is subject to ridicule and jeers in his attempt to find the woman in the dives that she haunted. In the end miraculous power prevails, and the would-be murderer, the thief and the woman turn from the parts have been cast with excellent judgment in regard to types. The picture, on the whole, is well directed and the photography is good. However, a better make up on the part of Melvin Mayo would have added considerably to the interpretation of the part of Paul.



WHEELER OAKMAN, HARRY LONSDALE, AND KATHLYN WILLIAMS IN "THE NE'ER-DO-WELL

are of great photographic beauty and show keen appreciation of the artistic possibilities of the camera. The action of the story has been developed in a straightforward and convincing manner, with a gradual rise to a strong climax. We particularly liked the ending which was entirely different from the usual lover's kiss and fond embrace.

Kathlyn Williams scored heavily in the leading role of Mrs. Cortlandt, the woman diplomatic agent, depicting with great realistic truth the actions of a strong woman when she oversteps the bounds of convention. Wheeler Oakman as Kirk Anthony, "the ne'er do well," in the early scenes did not appear as if he measured up to the bigness of the part; but this impression was entirely dissipated by his later work. He was the strong, red blooded man the author made him and inspired in a seemingly unconscious manner the sympathy of his audience. Two of the best bits of acting in the whole production were done by Norma Nichols as Chiquita Crarvel, and Sidney Smith as Hamon Alfarez. We believe Miss Nichols as Chiquita Crarvel, and Sidney Smith as Hamon Alfarez. We believe Miss Syle and conformed more to Spanish customs in her dress. Mr. Smith, however, gave a most effective characterization of the volcanic chief of police, small in stature but overflowing with explosiveness. The balance of the cast were strong and capable, with the exception of Jack McDonald who, we believe, had an entirely erroneous impression of the character he was called upon to portray. He looked like George Primrose and did a good nigger minstrel "sketch, but not Alan Allan.

Little need of said of the story, for the picture version conforms so closely to the original towel that there is not eyen a slight line of demarcation. It tells of the wealthy, ne'er do well son of a millionaire, who landed in Panama broke and cast off by his father, and of his fight, not only for manicod but to win the girl with whom he has fallen in love. It is a story of red blood from start to finish; of strong, virile young manhood, and

which the action is supposed to have taken place. Only once during the entire picture were we able to discover an anachronism, that of a modern rubber-tired dog cart instead of an old fashioned one horse shay. The exteriors have also been picked with good regard for location as well as picturesqueness.

The characters are quite realistic and the portrayals are on the whole very good. Charles Kent gives his usual finished performance as St. George Temple, the courtly Maryland gentleman of the old school, and Muriel Ostriche is very charming as the dainty Southern maiden; Antonio Moreno, however, sems to like the center of the screen too well, although his characterization is good.

The plot is simple, with few needless ramifications. It has to do with a young, hotblooded Southerner, Harry Rutter, who is disowned by his family for breaking the laws of hospitality in fighting a duel with a guest, the cause of which is a girl, Kate Seymour, Harry's finnees. Harry is taken care of by the genial father of Kennedy Square, St. George Temple, who, although hard pressed, mortgages his home to pay the youth's debts. Later the lad leaves for South America, where fortune smiles upon him, Some years later be returns with wealth, reimburses his benefactor, and is reunited with his family. An entirely different man, self-rellant and masterful Kate's dormant love bursts forth again, and happiness is once more the lot of the kindly Mr. Temple in the whiter of his life.

Much credit is due Mr. Drew for the able and accurate way in which the picture has been produced, and some unique light.

Much credit is due Mr. Drew for the able and accurate way in which the picture has been produced, and some unique lighting effects are shown to good advantage by excellent photography.

"A MODERN PAUL"

Three-Part Drama by Julian Louis Lamothe. Produced by Lubin, Under the Direction of Melvin Mayo. For Release on the General Film Programme Feb. 3.

Paul	leere.			 	. Melvin Mayo	
The	Woms	m		 	Helen Wolcott	
The	Murde	erer		 	George Routh	
The	Thief			 	. Alan Forrest	
The	Politic	ian			Ben Hopkins	
The	Victin	1		 	Jay Morley	
The	Woma	n's F	rlend	 	Dot Durfee	
					implies this	

"THE CLARION"

A Five-Part Drama Adapted from the Novel of the Same Name by Samuel Hopkins-Adams. Produced by the Equitable Motion Picture Corporation, under the Direction of James Durkin. Featuring Carlyle Blackwell.

Harrington	Surtal	ne	Ca	rigle Blackwell
Dr. Surtain	Babba			Howard Blall
Dr. Mark F	Million.	******		Marion Dentier . Charles Mason
Norman Ha	le		: Geo	Soule Spencer
Milly Boal.				Rosemary Dean

The power of the press has never been portrayed in a stronger manner than in this picture, and incidently the evils resulting from the patent medicine habit are strongly presented. From the beginning, when Dr. Surtaine exploits the selling of spirituous liquor under the guise of medicine to the poor until his own son drags the cloak of respectability from his shoulders, the picture is grippingly tense, full of dramatic moments and complicated situations.

On the whole the characters are

matic moments and complicated situations.

On the whole the characters and settings are among the most striking that we have seen. The mob scenes appear almost too realistic to have been staged for this purpose, and the bomb explosion scene is made at the cost of destroying an absolutely good building—not merely blowing in the doors, but wrecking it completely. The viewstaken at the "Rookeries." the slums of the city, are in themselves a strong accusation against the owners of such tenements, and the interior scenes are pitiable to the extent of almost being disgusting. In direct contrast to this sordidness there are many picturesque and beautiful scenes of the exteriors and interiors of handsome dwellings.

turesque and leteriors of handsome dwellings.

Specialists have been picked for the various roles. Howard Hall, famous for his characterizations of doctors, gives his usual excellent interpretation in the role of Dr. Surtaine. Carlyle Blackwell as his son, Harrington, is particularly forceful as the young man who utilizes the newspapers to attain rightful ends. The part of Esme Elliot, the flance of Harrington, is pleasingly interpreted by Marion Dentier. At able cast is seen in the support of these principals.

The story itself is exceedingly powerful

able cast is seen in the support of these principals.

The story itself is exceedingly powerful in all details. It has to do with a quack. Dr. Surtaine, who makes a fortune out of a patent medicine consisting merely of colored alcohol. In time, his son having received the best education and brought up in society, is ready to take his place in business. An attack on his father's medicine leads to his purchasing of a newspaper. His whole character seems to change with this step, and the stronger side for good becomes predominant. Feacis unknown and he even attacks his own triends and flancée for their wrong-doing. Through this he makes enemies both among the poor and the rch, but in the end hiscampalign results in the cleansing of the slums and the punishment of the patent medicine evil, although he is forced to rake his own father and flancee over the consbefore it is accomplished. However, thivery force of character is the means by which he regains the love of both his parent and flancée.

The picturization has clearly followed thenovel in form, and due to the excellent

The picturization has clearly followed the novel in form, and due to the excellent direction of James Purkin, it is logically developed. The photography throughout is of a high standard.

"NE'ER-DO-WELL" DOES WELL Regular First Night Audience Enthused Over Broadway Debut

Regular First Night Audience Enthused Over Broadway Debut

Plans are under way to place the picturization of Rex Beach's famous novel, "The Ne'er-Do-Well" in one of the Broadway theaters. Sol Lesser, who purchased the United States rights from Sellg, is conducting the negotiations, and also with other theaters which will show the picture at advanced prices of admission. Booking offices have been opened at 218 West Forty-second Street, from which place the business of the entire East will be handled.

The picture has been shown in Los Angeles and San Francisco, where its immediate success has warranted further bookings. At the first new York showing at the Candler Theater Rex Beach was an interested spectator and in an interview after the performance said that it was with great pleasure that he saw the characters of his book portrayed in life on the screen. He made special comment on the fact that the characters were cast very near to those described in the book and that he lived through the picture in two hours, while it took almost a year to write the book.

Among others present were: Leroy Scott, Louis Joseph Vance, Mr. and Mrs. Louis B. Woodruff, Ellis Parker Butler, Miss L. Campbell, Marguerite Wycherly, Bayard Vieller, F. Ziegfield, Jr., Hugh Ford, Acton Dayles, Roscoe Arbuckle, Mabel Norman, James Montgomery Flagg. Edwin Owen Towne, Ellzabeth Marbury, B. A. Rolfe, Frank McKee, Daniel Frohman, Charles Dana Gibson, Harry Doel Parker, Wm. L. Sherry, Arthur Leslie, Cyrus Townsend Brady, Miss Elsle DeWolfe, Mr. and Mrs. Sol L. Lesser, E. M. Asher, Fred McClellan and Henry W. Savage.

V. L. S. E. AT HOME New Quarters of the Big Four a Model of Office Arrangement

New Quarters of the Big Four a Model of Office Arrangement

The new offices of the V. L. S. E. on the sixth floor of the Mecca Building have just received their finishing touches, and it can be said that they are the last word in convenience. The arrangement is such that all ailied departments are adjacent, executive offices to cashler and then down the line to the stock room.

For instance, the poster display room and the projection room in which exhibitors and the press are entertained by the showing of new Big Four releases, offer unusual facilities for consideration of those factors which go to make for the successful presentation of features. The projection room is the most commodious in the city, with a throw of fifty feet. It is tastefully and comfortably furnished, and a grean deal of care has been exercised to insure perfect projection. The poster room is as large as the entire office space of many representative, organizations. All the offices are furnished in mahogany, and the woodwork of the entire floor is mahogany finished.

The arrangement of the New York branch lends itself ideally to the convenience of visiting exhibitors. All the departments are handy so that after making his selection, an exhibitor can go right down the line to the cashler and stock department, and complete his whole transaction with a minimum amount of effort.

It is said that the Hig Four did not get into their new quarters any too soon. The business of the organization has gone forward with remarkable strides during the past month, each week showing a very material increase over previous high water marks, with the result that notwithstanding the spaciousness of the organization's new quarters all of it is found to be very much needed.

MAC MAHON A FREE LANCE

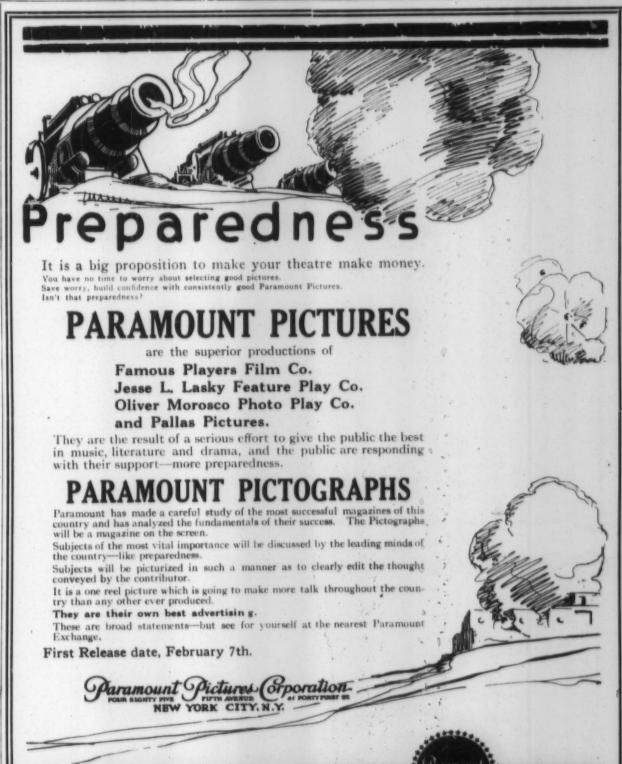
MAC MAHON A FREE LANCE

MACMAHON A FREE LANCE
Henry MacMahon is no longer connected with the Triangle Film Corporation, but has started a free lance press service. Mr. MacMahon's newspaper list, which he personally selected, contains thousands of names of leading publications and represents a thorough acquaintance with motion picture editors in all parts of the country. He has likewise many friends in the trade press. His most recent work for the Triangle has been writing up first run houses, which has put him in touch with the publicity needs of many exhibitors. Ite managed "The Birth of a Nation" publicity campaign in Boston from April to August of last year, thereby assisting the Epoch Producing Company in securing record breaking receipts.

BROADWAY/ACTOR SHOVELS SNOW Julius Cowles, who has played many character parts in Metro productions and was last seen in "Man and His Soul," suffered a nervous breakdown and considerable pain from his eyes, because of continuous work in the studio. His physicians advised him to give up motion pictures for a short time, and either spend his time entirely in the open, or obtain employment at some light task. With his characteristic sense of humor Julius sought the light task by joining one of the squads employed in cleaning off the snow for the City of New York, Julius is "Number 6389" in "Squad 12, Department of Street Cleaning." BROADWAY/ACTOR SHOVELS SNOW

TANDY RETURNS FROM TRIP

C. E. Tandy, Manager of the Southern Paramount Pictures Corporation, and S. A. Lynch, both of Atlanta, Ga., returned to New York after having spent two weeks in Cuba. After conferring with the officers of the Paramount Pictures Corporation in New York City, Mr. Tandy left for the South.



HIGH CLASS PUBLICITY SHORTEST CUT TO SUCCESS

Former "Birth of a Nation" manager and Triangle representative offers attractive service that brings results.

HENRY MACMAHON

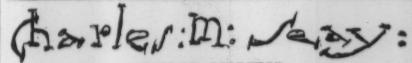
ARROW MAKES "THE WOMAN'S LAW

ARROW MAKES "THE WOMAN'S LAW"
The first Pathe Gold Rooster play to be made by the Arrow is "The Woman's Law," in which Florence Reed, who has starred in Pathe's "At Bay" and "New York," will be featured. Supporting members of the cast are Duncan McRae, brother of Bruce McRae, the Pathe player, who appears in a dual role, and Anita Scott, Lora Rogers, and Master Jack Curtis. "The Woman's Law" was adapted from the well-known novel of American society life by Mrs. Maravene Thompson. The scenario was written by Harvey E. Thew and Albert S. Levino. Lawrence B. McGill is directing the picture.

MONROVIA FEATURE FILM CO.

In Preparation: "THE ARGONAUTS"

Monrovia, Cal.



Releasing his own features through the

PATHE EXCHANGE

Current Release-NEW YORK

In Preparation-BIG JIM GARRITY

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The Smashing Big Hit of the Year!

KALEM COMPANY

235-239 West 23rd Street

New York City



REVIEWS OF FEATURE FILMS

"MADAME LA PRESIDENTE"
Five-Part Adaptation of Murice Hennequin's and Pierre Veber's Farce Comedy
of the Same Name Starring Anna Held
Produced by Morosco under the Direction
of Jack Lloyd for Release on the Paramount Programme Feb. 6.

Seb. 6.

Anna Held
Forrest Stanley
Herbert Standing
Page Peters
Lydia Yeamans Titus
Helen Eddy
Howard Davies
Dick La Strange
Robert Newcomb
Frank Boun

real title of Madame La Ministre de Justice.

"SILAS MARNER"

A Seven-Part Mutual Masterpicture. De Luxe Edition. Adapted from the story of the same name by George Elilot. The photography is good on the whole. The photography is good on the picture. The photography is good on the picture. The photography is good on the whole picture. The photography is good on the picture. The ph



ES DURKIN DIRECTING THE WRECK IN "THE CLARION." JAMES Equitable-World Film

Equitable-World Film.

modern throughout. The tavern scene is one of the best of its kind that we have seen. The backgrounds have been most carefully and ably selected.

The story is so well known that it is not necessary to dwell upon it in great detail; in fact it is a masterpiece of its type and is studied in almost all schools. Faisely accused by a supposed friend, Silas Marner is driven from his native town. In his new existence love for gold becomes his one absorbing motive. In the town where he lived there were two sons of good family, Godfrey and Dunstan by name. Dunstan, the younger, inveigled his brother, Godfrey, into a marriage with a barmaid while he was under the influence of liquor. In order to keep the affair secret. Godfrey supplies Dunstan with money, but this is soon used up, and discovering the hidden gold in Silas Marner's cabin, he takes it while the latter is away. Escaping in the darkness and rain Dunstan fell into the clay pit and was drowned. Molly, Godfrey's wife, falls exhausted near the miser's hut and her little golden-headed child takes shelter by the fire-side. Seeing the golden locks of the child when he awakens from his sleep, Silas imagines his gold has returned. Fully awake Silas hears the mother's voice outside, but she dies before he is able to render assistance. Godfrey recognizes the dead woman, but not until years later does he confess to Nancy, his wife, that Epple is his child: then they go to take her from the old man, but her love is so strong that she remains with him. The old well is later found clutching Marner's bags of gold.

The photography is good on the whole, and the picture has been very well directed.

NOW FOR READY BOOKING

Selig's 10 Part Screen Version of

THE NE'

REX BEACH

BOOKED DIRECT

THEATRES AND CIRCUITS IN THE LARGER CITIES HAVING OPEN TIME, COMMUNICATE WITH

SOL L. LESSER

218 WEST 42nd STREET, NEW YORK

TELEPHONE BRYANT 4922

ANIMALS IN MOTION PICTURES

BY TABLETON WINCHESTER

Aspirants to motion picture stardom among our animal relatives may come and they may go, but those whose appearances on the screen are sponsored by Raymond L. Ditmars, curator of the New York Zoological Park, and the Paramount Pictures Corporation, go on forever.

It has been said of Mr. Ditmars that he takes films of every variety of animal from grasshoppers to monkeys, en stages ranging from the size of a postage stamp to forty feet square. After a visit to the Ditmars school of Dramatic Arts for inhuman Beings at Scarsdale, anyone will admit the justice of the accusation.

If there is anything that Mr. Ditmars has not done, it is only because he has not had time, never for lack of inclination. His fertility with regard to ideas is only equaled by his ability to carry them out—and the attainments of his worthy assistant, Charlie Snyder, head keeper, in both directions.

Nor are these sturdy representatives of the genus homo the only persons engaged in the work of presenting reptiles, birds and beasts to aclyes as others see them. Mrs. Raymono Le Ditmars is her husband's most fearless lieutenant.

To anyone desirous of acquiring a good tame specimen of the Mephitics Mephitica we say, "See Mr. Ditmars—but first find out what a good tame S. of the M. M. is."

The curator decided some time ago that his exploits in natural study were incomplete. He had fluger-printed the orangutang and milked the venom from a lancehead viper, and his neighbors once threatened to go to law unless he gave up the colony of katydids that he kept in his

the Zoo would not do. They are old and lazy. He searched for a real, lively one with a mean disposition.

At last about two weeks ago he heard that a farmer in Valhalla had caught one alive in a trap. Up he went to Valhalla with a specially constructed airproof asbestos box and he borrowed the skunk.

Back to the studio at his home in Scarsdale he took it. He let it out in the studio and then he buried the box.

He spent three days getting on friendly terms with little Mephitis, and the creature got to know him so well that at last he brought his camera and a supply of formal-dehyde into the room and left with a unique film of a genuine rip-roaring wood pussy in war maneuvers.

Then came the problem of getting the skunk back. Mr. Ditmars built a bomb-proof trap and set it in his studio. Mr. Skunk consented to enter it, and the other morning off for Valhalla went Mr. Ditmars.

"Here's your skunk back, and I can't say how deeply grateful I am for the loan," he told the farmer.

The farmer reached for a rake. "If you let that unholy beast loose within 150 mlles of Valhalla station I'll sue you," he shouted. Mr. Ditmars, dumbfounded, took little Mephitis back to Scarsdale. He can't give it to the Zoo. He admits that there wouldn't be a man, woman or child within ten miles of the park if he did.

And when this story comes out, he fears that his neighbors at Scarsdale will organize a Ku Klux Klan or else cancel their leases. Anybody who will give little Mephitis a good home can have him on application at the curator's office,



GENERAL EFFECT OF DIRECTOR DITMAR'S FILMING THE "MEPHITIS ODORIFEROUS."

NILES WELCH

FEATURE LEADS

METRO

Direction WILLIAM NIGH

WANTED SCENARIOS

for one reel Sinpatick comedies, must be original. 2003 TIMES BUILDING

A HORSE FOR HELEN

A HORSE FOR HELEN

The joys of the free street parade and the noisy circus band are no more for Black Beauty." That famous steed of the sawdust circle is the latest "star" to be lured to the motion picture fold. Without his consent, "Black Beauty will spend the balance of his days in the stlent drama, for Kalem has purchased him from the Robinson Brothers' Show and signed him to a life contract to support Helen Gibson in "The Hazards of Helen."

"Black Beauty" will make his screen debut in "A Race for Life," a one reel scheduled for release Saturday, March 11

HELEN WEIR WITH LUBIN

Helen Weir, a newcomer to the Lubin studios, made her first screen appearance in "A Barnyard Romeo," and later appeared in "The Fatal Card" and "The Incorrigible Dukane." Miss Weir is a native of Anderson, Ind., and confesses to having been on earth just eighteen years. Miss Weir is at present playing the lead in Clay Green's photoplay. "The Uplift."

VITAGRAPH STARS IN RELEASES

Antonio Moreno. Charles Kent. Leah Baird. Hughie Mack. Louise Beaudet. William Daugman, Van Dyke Brooke and other Vitagraph players of prominence are to be seen in the releases of the week of Feb. 21. The releases are "Kennedy Square," in five reels: "The Road of Many Turnings." in three parts: and two one-reel comedies, "Hughle, the Process Server," and "Freddy's Narrow Escape."

CAPT. HARRY LAMBART, RETIRED

The following statement comes from the fices of the Mirror Films, Inc., at 16 East of the Street.

offices of the Mirror Films, Inc., at 16 East Forty-second Street:

"Captain Harry Lambart, who has been identified to some extent with Mirror Films, Inc., is no longer connected with the Mirror Films, Inc., is no longer connected with the Mirror Films, Inc., in any capacity. Action leading to the retiring of Mr. Lambart from the organization was taken at a meeting of the Board of Directors, and such action was taken with the approval of each member. As Mr. Lambart had, at the time of the action, no official position with the company, no office has been left vacant by him. "Mr. Lambart resigned as a member of the Executive Committee of the Mirror Films, Inc., some time ago, at the same time resigning as vice-president.

JAMES YOUNG GOES TO LASKY

James Young, formerly director for the World Film productions featuring Clara Kimball Young, has recently been engaged by the Lasky Company as a director and scenario writer. He left for the Pacific Coast last week, accompanied by his assistant director, Edward Hollywood, and Mrs. Hollywood, and his cameraman, E. C. Corwin and Mrs. Corwin.

ON MARCH FIRST

Sutout Infinan will meet:

Managers Stage directors Actors Playwrights

for registration in the conduct of a general theatrical business in Boston and the New England States.

Suton Infan will also meet:

Motion-picture producers and Exhibitors

for the purchase and leasing of clean photoplays of dramatic or educational merit,

Unique projection facilities are afforded by the Exhibition Room seating 100 in the Gustave Frohman Building just completed in the heart of Boston's theatrical and film district.

Stature Johnson

PHOTO-PLAY EXCHANGE, INC. 20 Winchester Street, Boston



STUDIO

Better on the Screen Than We Were on the Stage

(ROSA) (DAN) RIMMINS and UORE

With GEO. KLEINE

DIRECTOR-EDISON CO.

Second Triangle Night Better Than First

Now comes the report from Florida that the receipts for the second night on which TRI-ANGLE PLAYS are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

Tallahassee, Fla., Jan. 22nd, 1916.

Mr. A. C. Bromberg, Mgr., Triangle Film Corporation,

It seems impossible that my second night of TRI-ANGLE PLAYS should do even greater business than the first night. My patrons have nothing but praise. After checking up my receipts it occurred to me how nice it would be to show TRIANGLE PLAYS every

To the Exhibitor who is skeptical about the advisability of running TRIANGLE PLAYS more than one night this kind of evidence should make a decided impression. Many exhibitors have started with TRIA. GLE one night showings and found it necessary to keep the pictures two or three nights in order to meet the demands of their patrons.

TRIANGLE FILM CORPORATION 1459 Broadway, New York

ALLAN DWAN

now producing

TRIANGLE FEATURES

THE KINEMATOGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade 240 pages 13,000 copies weekly Specimen Free London, W Tottenham Street, Tottenham Court Road,

CLIFTON WALLACE

Photoplay Author SELIG POLYSCOPE CO., LOS ANGELES, CAL.

THE PICTURE STUDIOS IN

CHARLOTTE WALKER'S next production for the Lasky Company will be under the direction of Frank Reicher in "The Woman and the Law," a drama from the pen of Hector Turnbull, the author of "The Cheat" and "For the Defense."

CLEO RIDGELY and Wallace Reid will begin rehearsals shortly on an original scenario by Cecil B. DeMille and Jeanie-Macpherson, entitled "Behind the Mask."

This will be produced under the direction of Paul Dickey.

BLANCHE SWEET will shortly begin rehearsals for the picturization of Henry

BLANCHE SWEET will shortly begin rehearsals for the picturization of Henry
Seaton Merriman's story, "The Sowers,"
under the personal direction of William C.
De Mille, the photo dramatic adaptation
being made by Marion Fairfax.

WILMUTH MERKYL has been engaged by
Metro and will make his bow in "The
Soul Market," in which Mme. Petrova is
starred. This is an original story, written
by Aaron Hoffman.

Lionel Barrymone, who was last seen in
"A Yellow Streak," will begin work on
a new feature within a few days, is both
proud and happy in the fact that within
the last year he has lost 120 pounds
through a system of exercise and dieting.
He is the marvel of all his friends, who
have not seen him for some time, and
invariably they take a second look at him
on Broadway before they speak.

He is the marvel of all his friends, who have not seen him for some time, and invariably they take a second look at him on Broadway before they speak.

Francis X. Bushman is not the "Masked Marvel," who created a sensation in New York, but for several years he has been regarded by those competent to judge, as the best amateur wrestler in the country.

William Cowpen, character leading men who recently finished playing the role of Mary Miles Minter's father in "Dimples," was the champion welterweight pugilist in the English navy when a young man.

Frank Glendon, who appears with Hamilton Revelle in "The Price of Malice," was formerly a dry goods clerk in Butte, Montana, before he became a leading man.

Errest Malpal, who has been one of Essanay's leading character actors for the past year, is now taking the part of heavy lead in the five-act feature, "The Discard," writien by Charles Michelson and released through the V-L-S-E. He plays opposite Virginia Hammond, the Frohman star, who takes the leading feminine role.

Ersanat has sent a troupe of giants to the north country to film "Beyond the Law," taken from Henry Oyen's "The Snowburner Pays," a sequel to "The Snowburner Pays," a sequel March first. A capable company is making this play, which deals with life in the Northwest woods, with a vein of society doings traced back to New York and embodying a political story that adds strength to its

J. FRANK GLESDON has finished another release with the Metro Company in support of Hamilton Revell, entitled "The Silent Challenge," five reels in length. The company has just returned from Portland. Me., where the exteriors were made. The story deals with English secret service work and is an original scenario written by Oscar

DANIEL CARSON GOODMAN, Lubin's \$100. 000 per year feature photoplay writer, has gone to French I ick Springs, Indiana for three weeks' rest after fourteen months' of steadily producing two multiple reel motion pictures a month.

LITTLE MARY MILES MINTER has been presented with a new poodle dog by an anonymous admirer. His name is "Woofwoof"—the dog, not the admirer. "Woofwoof" will make his screen debut in "Dimples," a forthcoming Metro feature.

EDWARD JOSE, who is producing "The Iron Claw," Pathe's next serial, is lying awake nights scheming the best ways to get some of the spectacular effects demanded by the scenario. Each episode presents new problems that are handled with the ut-



GEORGE CLARKE (LUBIN).

GEORGE CLARKE

George Clarke, Lubin character leading man, was born in Birmingham, England, and began his stage career shortly after leaving Lemington College. His first American experience was with the late Charles Frohman, at the Star Theatre, New York. After a short time he poined David Belasco, in whose employ he remained until two years ago, at which time he became identified with Lubin. Mr. Clarke appears to great advantage in "A Man's Making," "Soula In Bondage," "The Fires of St. John," "The Uplift," etc.

most difficulty. The one for this week requires him to drive a motor car containing five persons from a drawbridge headlong into the water. Furthermore, he can't use dummies. The five unfortunates who must make the plunge include Creighton Hale and Sheldon Lewis. The death-defying din will be pulled off at Toms River, N. J.

Eleanor Woodeuff, who is featured with Robert Edeson in "Big Jim Garrity," an A. H. Woods play now being produced by Pathe, found that a number of important scenes required her to wear an old-fash-ioned wedding gown. Miss Woodruff made use of one of her most prized possessions—the gown her mother was married in, and it answered the requirements perfectly. George Fitzmaurice is producing the picture.

OH, PAULINE!

Eugene Sullivan, fourteen-year-old poy and poet laureate of the Paramo Pletures Corporation, has again wooed Muse, with the following result:



REVIEWS OF FEATURE FILMS



FLORA PARKER DE HAVEN IN "THE WRONG DOOR. Bluebird Photoplays.

"THE WRONG DOOR"

Five-Part Melodrama, Written by Carter De Haven and Olga Printsiau, and Fea-turing Flora Parker De Haven. Pro-duced by Bluebird Photoplays Inc., for Release Feb. 21.

duced by Bluebird Photoplays Inc., for Release Feb. 21.

Miss Frou Frou | Flora Parker De Haven Fern Hardy | Flora Parker De Haven Phillip Borden | Carter De Haven Bumps | Flora Parker De Haven Haward Hardy | G. A. Williams Sates | Helen Hayward Hardy | G. A. Williams Sates | Helen Hayward Hardy | G. A. Williams Sates | Harry Schumm Herne | Fred Church | The Wrong Door | Is a crude melodrama and like most offerings of this description stretches the bounds of probability farther than their limit of elasticity. As a general rule banks in this country do not keep a record of the serial numbers of bills of smail denomination, and the ability to trace a thief by this method is very slight. It is done in England where the banks do keep such a record, but not in this country. Furthermore the story is not anywhere near the five reel size or five reel calibre, and the result is that it is obviously padded in order to make the required footage. An attempt has been made to relieve the tedium of the action by the incorporation of slight touches of comedy, but they were very slight. The theatre scenes showing a musical comedy were all well done, the scenes back stage being realistic and those in the front of the house elaborate in the number of people used. The identical audience was present, however, at different performances, all sitting in the same seats that they occupied several nights previously. Many theatrical performances along Broadway would like an audience so consistent in its regularity.

Flora Parker De Haven in the leading role of Fern Hardy handled her part well, especially as the musical comedy star. Carter De Haven makes a far more favorable impression as an actor than as a director or writer. The balance of the cast was competent, and the photography was good.

The story deals with a young millionaire who falls in love with a musical comedy star. Later his factory is robbed by three crooks, one of whom is the supposed father of the actress. It develops, however, that she is reelly the daughter of a millio

"THE SPIDER"

William H. Clifford and Featuring Pauline Frederick. Produced by the Famous Players Under the Direction of Robert Vignola, for Release on the Paramount Programme Jab. 31. tlerfe St. Cyr. Pauline Frederick an Marche. Programme Jab. 31. Thomas Holding unt Du Polssy. Frank Losee "The Snider" in a strong amiliary to the Snider "In a strong amiliary than the polssy. The Snider" in a strong amiliary than the polssy.

Jolien St. Saens. Thomas Holding Count Du Polssy. Thank Losee "The Spider" is a strong emotional drama including several intense situations that have been handled with great effect by Pauline Frederick. In this offering she is called upon to do one of the most difficult pieces of dual acting that the screen has ever witnessed, and it is needless to say that she did it in the artistic and polished manner that only Pauline Frederick can. As a general rule we do not like pictures in which a person is called upon to play a dual role, but the exceedingly clever manner in which this production has been worked out and the fact that it was not necessary to descend to trick photography and double exposure make it one of the most effective pictures that has been produced in a long time. The two characters that Miss Frederick is called upon to portray, those of mother and daughter, are so different that

at times it is difficult to believe that they are one and the same person. This is indeed fine acting and as such deserves the highest commendation.

The picture has been given a most effective production, being replete from start to finish with the Parisian atmosphere, both as to exterior and interior settings. Even the street scenes reflect the distinct local color of Paris, and not a flaw can be found with the interiors. They were elaborate where necessary and accurately realistic in other places. The whole picture is a sterling example of good direction. The photography was clear, distinct and effective.

The supporting cast was unusually strong. Thomas Holding pleases as St. Saens, the successful young artist, and Frank Losee gave a good characterization of Count Du Polssy, the roue.

The story is intensely emotional. It tells of a pretty young wife lured away from her husband by Du Polssy and set up in elaborate quarters in Paris. Several years later her mother love reasserts itself and longs for the baby which she abandoned, so she engages detectives to try and find her. In the meantime she desires to have her portrait painted by St. Saens, a successful young artist, but he refuses, saying that he paints only the portraits of Indies. This incenses Valerie, and, posing as a model out of work, she is engaged by the artist for a picture of Cleopatra which he has received a commission for. She falls madly in love with him, but the artist is already in love with Joan Marche, a flower girl, and repels her advances. This angers her so that she plans to have Joan wronged by Du Polssy. Joan is kidnapped and carried to the count's "rendezvous." There he tries to overpower her, but Joan, seizing a knife, stabs him in the back and flees. It is just at this moment that Valerie receives a telegram from the detectives stating that Joan is her daughter. She hastens to the count's apartments in order to undo her work, and finds him dying. The count lives just long enough to tell that Joan killed him. The police enter sho

GENERAL FILMS

Heel Comedy. Released Feb. 29).—Then some true comedy and less of the sinstitution, this, the latest of the Ham and Bud featu. The story itself has a slight amount of and readily lends itself to a highly amusing ture. Of course, it has to do with Ham Bud, who this time become the rivals for favor of a woman whose husband is supposed dead. However, the husband only feigned to entrap his wife.

Selig.

"THE

Bonafide scenes from the San Francisco earth-GRINNING quake are presented in "The Grinning Skull," the Selig feature drama,

released through General Film Service on Monday, February 28. Eugenie Besserer is supported by an all-star cast. "The Grinning Skull," written by W. E. Wing, is a gripping and sensational drama with an unusual

The Selig-Tribune

Released Monday, February 28, the World's Greatest News Film presents the News and does it first. Watch the posters!

The Selig-Tribune

Released Thursday, March 2, is bright, breezy and brisk, a news pictorial of Infinite Variety. Book through Variety. Book General Film Co.

"The Uncut Diamonds"

A Selig drama, featuring Fritzi Brunette. A story A story of power and pathos. leased Saturday, March 4.

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eb.	14	Essansy	Vultures of Society vert, and Ernest Maupain	- 1
	14	Vitagraph	The Writing on the Wall Virginia Pearson and Joseph Kilgour	

Moreno, Charles Kent and Muriel Antonio Moreno, Unarces and Contribe ichard Buhier and Rosetta Brice ichard Buhier and Rosetta Brice ichards Richman and Elesaor Woodruff Keith Bourne, Ernest Maupain, Virgin mond, and Marguerite Clayton irginia Pearson and S. Rankin Drew irginia Pearson and S. Rankin Drew harles Richman and Elesaor Woodruff dith Story and Evart Greeton Antonio Moreno, Dorothy Kelly, an Vitagraph Kennedy Square Her Bleeding Heart Coiton, U. S. N. The Discard Lubin Vitagraph Vitagraph Vitagraph Vitagraph Vitagraph

For a Woman's Fair Name The Hunted Woman Hero of D 2 The Two-Edged Sword The Supreme Temptation EQUITABLE RELEASES.

Feb. Feb.	14	Frohman Equitable	The Woman in 47 The Question	Alice Brady Marguerite Leslie
			Date subject to change on the fol	llowing releases.
Feb. Feb. Mar. Mar. Mar. Mar.	13	Equitable Triumph Equitable Equitable Equitable Equitable	The Clarion Three Pairs of Shoes The Struckle The Struckle Passersby The Chain Invisible	Cariyle Blackwell Mary Boland Frank Sberidan Gall Kane Charles Cherry Bruce McRae
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(Pitzmaurice) At Bay. Piorence Beed. (Daly) House of Pear. Arnold Daly and Jeanny Bagels. Basels
(Premo) The Greater Will. Cyril Maude and
Lois Meredith.
(Dally The King's Game. Pearl White and
Sheldon Lewis.
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katherya Brown win Arden, Biles and Decker.

Decker.

To be announced) The Weavers. To be an-

Nounced.

KLRINE-EDISON FEATURE SERVICE.
an. 19 (Kleine) Wild Oats, with Malcolm Duncan and Aima Hanbon.
an. 26 (Milson) The Innocence of Ruth, with Viola Dans and Edward Earle.
7cb, 2 (Kleine) The Final Outrain, with Malcolm Duncan and Aima Hanbon.
7cb, 9 (Edison) When Love is King, with Carrol McComms and Richard Tucker.
7cb, 16 (Kleine) The Scarlet Road, with Malcolm Duncan and Anna Q, Nilsson, with Della Connor.

METRO PICTURES CORPORATION.

5 What Will People Say? (Rolfe).

5 The Rack (Alice Brady).

17 Rose of the Aliey (Rolfe).

24 Man and His Soul (Quality).

TRIANGLE FILM CORPORATION.

2 Cross Currents (Helen Ware) Fine Arts.

be Worth Street Ware (William B. Hart).

Light Bather of Happiness. Jackie

NTMR "FRATURES (Jose) The Light That Failed. Robert Edeson, Jose Collina, and Lillian Tucker. Florence Reed. (Fitzmaurice) New York. Fred Polit and American Offmas. (Warrtons) Hasel Kirke. Pear! Whits, Ernes McRas, Allen Muranse and Creighton Hais. (MacKensie) The Precious Packet. Ralph Kellard and Lois Meredith. Kar-Bee, Disay Heights and Daring Hearts (Keystone).

an. 9 Let Katy Do It (Jane Grey and Tuli, Marshall), Great Pearl Tangis (Sam Barnard) Keystone, The Corner (Willard Mack an George Fawcett), Kay-Bee, Patty and Mabe Adrift (Roscoe Arbuckle, and Mabel Normand) Keystone. Jan. 16 The Missing Links (Norma Talmadge and Rebert Harron) Fine Arts. Because He Loved Her (Keystone). The Beckoning Flame (Henry Woodruff). Kay-

The Beckening Flame (Henry Woodruff), Kay-Bee.

A Modern Snoch Arden (Keystone).

BLUEBIRD PHOTOPLAYS, INC., RELEASES, Feb. 7 Undine, Ida Schnall.

Feb. 14 Hop, the Devil's Brew. Lois Weber.

Feb. 25 The Grip of Jealousy, Louise Lovely,

Mar. 6 Rupert of Hentmau, Henry Ainley and

Jane Gall.

Mar. 12 The Strength of the Week, Mary Ful
ler.

Mar. 19 The Yaqui. Herbert Bosworth.

GENERAL FILM RELEASES

Monday, Feb. 21.
Monday, Feb. 21.
Mother's Son. Dr. Blograph ReStrange Case of Mary No. 38.
The Strange Case of Mary Page. No. 5.
parts. Dr.
The Repentant. Dr.
Vi.tue Triumphant. Three parts. Dr.
Sellg-Tribune No. 15. 1916. Top.
Hughey, the Process Server. Com.

Thursday, Feb. 24.

Lubin) The Redemption of Helene. Three parts. Dr.

Selig, Selig-Tribune No. 16, 1916. Top.

Vim) Bungles Enforces the Law. Com.

(Vita.) Freddy's Narrow Escape. Com.

Saturday, Feb. 26.

(Ess.) The Despolier. Three parts. Dr.

(Kalem) The Switchman's Story. No. 68 of the

"Hasards of Heien" Haitroad series. Dr.

(Luhin) Billie's Revenee. Com.

(Selig) A Safe Risk. Com.

(Vita.) The Road of Many Turnings. Broadway

Star Festur. Three parts. Dr.

UNIVERSAL FILM RELEASES

[UNIVERSAL FILM RELEASES Sunday, Feb. 20.

(L-Ko) Twenty Minutes at the Fair. Com. (Bex) Dolly's Scoop. Two parts. Dr. Monday, Feb. 21.

(Nestor) The Disappearing Groom. Com. (Red Feather Photoplays) Sons of Satan. Five parts. Detective Dr. (Univ. Special Feature) Graft No. 11.

The Hiegas Bucaet Shop. Two parts. Dr. Treesday, Feb. 22.

(Gold Seal) The Dupe. Three parts. Underworld Dr. (Victor) The Pipe Dream. Com.

(Victor) The Pipe Dream. Com.

Wednesday, Feb. 23.

(Animated Weekly) No. 7. Topical.

(Rex.) Turtle Doves. Com. Dr.

(Victor) Madam Cubist. Two parts. Bociety

Dr.

Thursday, Feb. 24. (Big U) A Beast of Society. Three parts. Modern Dr. ile) John Pellet's Dream. Com.-Dr.

(Eas The Bridesmaid's Secret. Two parts. Dr.

(Kalem) Hzm, the Diver. Com.

(Kalem) Hzm, the Diver. Com.

(Kalem) Hzm, the Diver. Com.

(Lubin) Four Narratives. Two parts. Dr.

(Wedneaday, Feb. 28.

(Bio.) The Guilt of Stephen Eldridge. Three parts. Dr.

(Eas) Canimated Noor Pictorial No. 5. Cartoon-Com.

(Eas) Canimated No. 5. Cartoon-Com.

(Ea

Tuesday, Feb. 22.
(Amer.) Life's Harmony. Three parts. Society (Falstaff) Ruth's Remarkable Beception. Com.

Wednesday, Feb. 23.
(Beauty) Too Much Married. Com.
(Than.) The Reunion. Three parts. Dr.

Thursday, Feb. 24.

(Falstaff) Perkina's Peace Party. Com.
(Mutual Masterpicture De Luxe) The Oval Diamond. Than, Pive parts. Detective. Dr.
(Mutual Weekly) No. 60. Top.
(Vogue) (Title not yet announced.)

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright .- ED.

The "Blue Devils"

The "Blue Devila"—
Here is a good sensible letter from Ruby
Myer Reed which every photoplay author,
real and near, should be interested in. She
writes: "I know, from experience, that
there are times when the 'blue devils' refuse to be driven away, and I have found
your department to be a great comfort. The
reading of your advice has cheered me when
it seemed as though it was usless to try to reading of your advice has cheered me when it seemed as though it was usless to try to break into the studios. For the hundredth time the question was asked me the other day, 'Don't you think the studios steal your stories'? Very emphatically, I answered no. Early in the game my attention was cailed to the fact that the law of coincidence enters strongly into a writer's life. One afternoon I sent a 'masterniece' away. dence enters strongly into a writer's life. One afternoon I sent a 'masterpiece' away. That evening I went to the motion pictures, There, on the screen, was my plot. Strange to say, several of the scenes were similar to my own. Now then, what if I had seen that a month later? What would I have said? The answer would have been what the majority of the people are saying, especially the failures who have not given the work a fair trial. work a fair trial.

"Since then I have given considerable thought to the subject and the conclusion is: First, the beginner's mind is not able to is: First, the beginner's mind is not able to think up new plots. Second, a certain groove must be traveled before originality can enter. Third, after originality, come the sorting and sifting of plots and arranging of ideas. Then it is that you are a near writer, and further practice will bring the checks. You would be writers, you must study if you hope to sell. Dashing off a plot isn't going to bring the money unless you have put something in your brain to weave into the story. Prepared efficiency is the cry in all lines of business. So it is with this. Success is not haphazard. Photoplay writing is not a lottery, and chance with this. Success is not haphazard. Photoplay writing is not a lottery, and chance does not enter into it. For years I have worked hard, putting the very best of what I have had into every story. Lately the magazines have been kind. The studies yet hold out, but I do not complain, and I have for the first time to complain, and I have for the first time to say that my work has been stolen. There may be possibly one or two thieves in the market, but what business is it that does not have unscrupalous men? But that does not say that every one ise dishonest. And it is best to be sure before you criticise. So I am leaving that for the kicker while I prepare myself for the time when i get in the magic circle, and once in, I mean to stay!

That Earlier Work-

That Earlier Work—

"As I read over my earlier work I grow ashaued to think I had the nerve to send it out. Even what was written six months ago seems so amateurish. I find that from week to week my plots and characters become stronger, and what I do to-day I could not have done yesterday, and I know that to-morrow's will be better. My advice to you would-be writers is to stick! Simply because you have received only rejection slips is no reason why you are not succeeding. Money isn't everything. How about your intellect? Hasn't your mind broadend? If not, then you had better stopright where you are for you will never, never arrive. A man or a woman must put his heart and soul into the work. When you do that you gain a wider outlook, for you are compelled to know art, science, literature and life before you can hope to succeed. And that is the reason why you and I have not climbed the ladder of success. We do not know enough!" Every photo-playwright should read this intelligent resume:

She Noticed This-

She Noticed This—
Cora Drew, actress and authoress, writes that the script market on the Coast is improving right slong, which will be joyful tiding. "I have been reading a large number of scripts that were passed over to me for my help," writes Cora Drew, "and there is what I noticed: Plots were mostly good and novel twists had been used; more of the stories were saleable than otherwise as far as story went, but—there was a dearth of characte ization, a lack of stated business, an evident ignorance of the dramatic touch, suspense. Few of the authors had seen their people mentally walking through the scenes.

Really, I have found in watching stories on the screen that many times the action of the characters, the little touches of pretty or effective or dramatic business, helped as much to sell the stories as did the plot. I think there is all the difference in directors. One man sees his characters, while another reads them from the script, sees only his sets and depends on his people entirely to tell him or show by their interpretation, what the action should be, what the characterization is."

Word from Wing—
William E. Wing, the psychological author and editor of *The Script*, has this suggestion: "If studios would make public announcement of a fair minimum price per reel, they would receive more scripts from successful photopiay writers. Many retain the suspicion that old prices still prevail in certain studios. If a manufacturer is afraid to show his hand does he deserve the favor of writers? By a fair minimum price, I mean \$75 to \$100 a reel, which is paid by a number of progressive concerns.

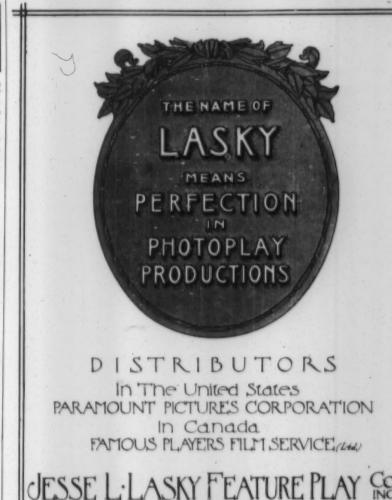
Criticism Quoted — In THE MIRROR a few weeks ago there was A Criticism Quoted—
In The Miaror a few weeks ago there was a criticism on a certain story. The writer of that criticism said that only leading women 'got there' with the idea, and the blame fell on the actors. Why not on the director? The screen reflects the state of mind of each and every actor, and so why not of each and every director? Then again, in writing a story reason should be taken very much into account for action and business. All women in a certain position would not do exactly the same under the same circumstances. To fit the characterization to each and make it a smooth logical whole is quite as necessary as plot, it seems to me, if one would become successful at photoplay writing. There is a word 'atmosphere used in pictures—it expresses the art. A certain sort of man is drawn toward a certain sort of woman, certain characeristics fit with stated situations, make them match—dovetail as it were. A dainty girl would not storm, rave and browbeat a lover. A spicy sort of a brunette might; even that would depend. A large, athletic girl would not skip and bounce about. I wonder if I am making my meaning clear to those who would arrive?"

And Another Thing. "And another thing," writes Miss Drew, "those studios that asked for synopses alone are coming to ask for finished scripts! There is no one on earth like the author of a story to say how it shall be carried out. If he is a writer from his heart he loves to build his tale. If he is a writer from his heart he loves to build his tale. He loves to make his people speak and act as he sees them, give the bits of business that mentally he considers fit the character, even arrange their rooms and dress. That is one reason why some directors do not put on convincing stories—they have a script that has bits for several people—there is a lack of realness somewhere—only felt, if not seen. It falls flat, fails to hold interest and no crime (so-called "punch") can haul it up to standard. Even if the continuity is poor the feeling is there and the matter of arranging the scenes properly is a very small matter feeling is there and the matter of arranging the scenes properly is a very small matter when the heart of the play is present. I know a writer whose plots are said to lack strength, but her business and her action bring tears when read. If the director could visualize the stories till he sees the tears, what is the strength of crime is lacking, is we have the heart interest, the tender touching passages that we can almost ing, is we have the heart interest, the tender touching passages that we can almost hear—if they are rightly screened? That day has been said to be at hand, but who can say what the public want—it's what they get! Heart interest stories are the hardest to write and the editors say they are the easiest to sell. How many do we see?

Words, Words

Epes Winthrop Sargent touches in a new manner on the meaning of words. We quote:

"Hundreds of words are given popular definitions that are at variance with the dictionaries. It does not matter in the script and perhaps not very much in the leaders, but look at a dictionary now and then and pick up a few words." Correct! Words are everything. And they do matter in the leaders. There are too many funny leaders—unconsciously funny leaders.





desse L. Lasky Samuel Goldfish Cecil B. DeMille

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